

# THE ATHENÆUM

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## BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

The next Meeting will be held at NEWCASTLE-UPON-TYNE, commencing on Wednesday, August 20th, 1863, under the Presidency of Sir W. G. ARMSTRONG, F.R.S.  
Notices of Communications intended to be read to the Association, accompanied by a statement whether or not the Author will be present at the Meeting, may be addressed to G. Griffith, M.A., Assistant General Secretary, Jesus College, Oxford; or to Captain Noble; Augustus H. Hunt, Esq.; R. C. Clapham, Esq., Local Secretaries, Newcastle-upon-Tyne.  
WILLIAM SPOTTISWOODE, M.A. F.R.S., General Treasurer.  
19, Chester-street, Belgrave-square, London, S.W.

## UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That the next Half-yearly EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 6th of July, 1863. In addition to the Metropolitan Examination, Provincial Examinations will be held at Stonyhurst College; Owens College, Manchester; Queen's College, Liverpool; and St. Catherine's College, Dublin.

Every Candidate is required to transmit his Certificate of Age to the Registrar (Burlington House, London, W.), at least fourteen days before the commencement of the Examination.  
The Matriculation Examination is accepted by the Council of Military Education as an equivalent for the Entrance Examination otherwise imposed on Candidates for admission to the Royal Military College, Sandhurst. It is among those Examinations of which every Medical Student now commencing his professional studies is required by the Regulations of the Medical Council to have passed some one; and it is accepted by the Royal College of Surgeons of England in place of the Preliminary Examination otherwise imposed on Candidates for its Fellowship. And under the recent Act of the University, it is among those Examinations of which it is necessary for every person entering upon Articles of Clerkship to have passed some one, whilst those who pass in the First Division are exempted from the First Year's Service.

WILLIAM R. CARPENTER, M.D., Registrar.  
June 5, 1863.

## ROYAL HORTICULTURAL SOCIETY'S

GREAT SHOW, WEDNESDAY NEXT, June 17th. Open at One o'clock. Bands of Royal Engineers and Royal Marines at Three o'clock.—Admission, 7s. 6d.; or by tickets purchased before the day, 1s.  
NEXT ELECTION OF FELLOWS, June 5th.

## HORTICULTURAL GREAT SHOW at

THE KENSINGTON GARDENS, THURSDAY NEXT, June 18th. The Garden will not be open till One o'clock.

## SECOND GREAT SHOW at SOUTH KEN-

SINGTON, on WEDNESDAY NEXT.—Tickets, until Tuesday, 5s. each; to be taken at the Garden; and of the principal Librarians and Musicians.

## SPECIAL PRIZES for the best Three Groups

of FRUITS and FLOWERS for the Decoration of the Dinner-table, are offered by Sir C. WENTWORTH DILKE, Bart., Vice-President of the Royal Horticultural Society, to be awarded at the SECOND GREAT EXHIBITION, WEDNESDAY, June 17th. First Prize, Gold Knight's Medal, or 10s.; Second Prize, Gold Bankian Medal, or 7s.; Third Prize, Society's Large Silver Medal, or 5s.  
Note.—Novelty of design as well as beauty of arrangement will be the test of merit in this Exhibition: valuable flowers or fruits are therefore not demanded. Each set must consist of three groups, and may be either one of fruit and two of flowers, or two of fruit and one of flowers, or two of fruit and flowers mixed in all three. They may be shown either in épergnes, glass or china dishes, wicker or wire work, or in any other way most to the taste of the exhibitor. Ladies are invited to join in the competition. The prizes will be awarded by a jury of ladies. The groups will be received as late as 2 1/2 o'clock a.m., provided space shall have been secured for them two days before.

Letters to be addressed to Mr. G. EYLES, Royal Horticultural Society's Garden, South Kensington, W.

## WILL CLOSE JUNE 30TH.

## ARCHITECTURAL EXHIBITION,

A, CONDUIT-STREET, Regent-street, W. NOW OPEN from 11 o'clock daily.—Admission, One Shilling. Season Tickets, 10s.; Town, admit at all times.

JAMES FERGUSON, F.R.A.S. Hon. Sec.  
JAMES EDMONDSON, F.R.A.S. Sec.  
Also, in conjunction with the above, the EXHIBITION of the SOCIETY OF SCULPTORS of ENGLAND.  
MORTON EDWARDS, Hon. Sec.

## ECOLOGICAL SOCIETY.

78, New Bond-street, London, W.

The TWENTY-FOURTH ANNUAL MEETING of the ECOLOGICAL SOCIETY will be held on FRIDAY, June 19th, at 8 p.m., in the Gallery of the Architectural Exhibition, A, Conduit-street, Regent-street.

Object of Discussion will be the Basilican Arrangement of the Church.

Members of the Society and persons interested in the Society's pursuits are invited to meet the President (Mr. Beresford Hope) and the Committee at 7 30 p.m. precisely, on the day of Meeting, at the Tower of London. By the kind permission of the Lord Lieut. of the Tower, the White Tower, including the Norman Chapel, and the other Historical Antiquities of the place, will be open to the inspection of the Party. The Visitors are requested to mention the President's name to the Wardens in charge, and are to meet in front of the Governor's Lodge.

Ladies are invited both to the visit to the Tower and to the Evening Meeting.

## RESIDENT GOVERNESS.—A LADY,

Member of the Church of England, undertakes to TEACH ENGLISH in all its branches, Music, French and German acquired on the Continent, the Rudiments of Italian; also, Drawing. First-class References. Salary, 100 guineas. Apply by letter, to A. Z., care of Mr. Vickers, 2, Cowper-court, Cornhill, E.C.

## SCHOLASTIC.—FOR IMMEDIATE DIS-

POSAL, a First-class, Long-established LADIES' SCHOOL, well situated in a favourite Watering-place. Income exceeds 2,000l. Thoroughly educated Lady, possessing Capital, can only be trusted with—Apply to Miss Archer, Governors Institute and Scholastic Transfer Office, 70, Berners-street, Oxford-street, W.

## ROYAL BOTANIC SOCIETY,

REGENCY PARK.

The LAST EXHIBITION of PLANTS, FLOWERS and FRUIT this season will take place on WEDNESDAY, June 17th. Tickets to be obtained at the Gardens by orders from Fellows of the Society, price 5s.; or on the day of Exhibition, 7s. 6d. each. The Gates open at Two o'clock.

THREE MILITARY BANDS will attend.

## UNIVERSITY OF ST. ANDREWS.

The Offices of LIBRARIAN, QUESTOR and CLERK to the University will shortly become vacant by the resignation of their present occupants.

These Offices will be held conjointly, as hitherto. The total emoluments arising from them will amount in future to 150l. per annum, with a prospective increase to 180l.

As Librarian the person appointed will have the responsible charge of an extensive Library. He will also be required, as Questor and Clerk, to keep the Accounts and Minutes of the University, and to discharge the general work of Treasurer and Secretary.

Intending Candidates must lodge a printed copy of their Testimonials with each member of the SENATUS ACADEMICUS (the Principals and Professors of the two Colleges) not later than the 1st September.

Further inquiries may be addressed to Professor VEITCH, St. Andrews, Convener of the Library Committee.

University of St. Andrews,  
8th May, 1863.

## ACCLIMATISATION SOCIETY OF GREAT

BRITAIN.

The ANNIVERSARY DINNER will take place, at St. James's Hall, on WEDNESDAY, the 1st of July; His Grace the DUKE of NEWCASTLE, President of the Society, in the Chair.

Tickets (25s. each) and Bills of Fare may be obtained, on application to the office, by Members and Gentlemen bringing cards or letters of recommendation from F. T. BUCKLAND, M.A., J. Secs.

JAMES LOWE,  
Offices, 3, Duke-street, Adelphi, W.C.

## THE GOVERNESSES' INSTITUTION, 34,

SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her REGISTER of ENGLISH and FOREIGN GOVERNESSES, TEACHERS, COMPANIONS, TUTORS and PROFESSORS. School Property transferred, and pupils introduced in England, France and Germany. No charge to Principals.

## ORTHOPÆDIC and MEDICO-GYMNASTIC

INSTITUTIONS, for the Treatment of Spinal and other Deformities, Paralytic and other Chronic complaints of the Limbs. Advice to the Poor from 8 till 9 p.m., on Monday, at 21, Gloucester-place, BRIGHTON; on Tuesday, at 16A, Old Cavendish-street, LONDON.

Physician—Dr. ROTH.

## EDUCATION IN CANNSTATT, near

STUTTGART.—Professor HIRSCH, whose Establishment is highly recommended by the Rev. DR. JAMES HAMILTON, of Regent-square, NORMAN MACLEOD and R. BUCHANAN, of Glasgow, has some VACANCIES at present, and will be in London in the month of July. Pupils are prepared for EXAMINATIONS and CIVIL EXAMINATIONS; also for MERCANTILE pursuits. The DIST is suited to the habits of the English. The Quarter begins with the entrance of the Pupils. For further information apply to the above Gentlemen, or to any of the referees mentioned in the Prospectus, the latter to be had from Mr. Charles Young, 3, High-street, Islington, London, N., or from Prof. Hirsch, Cannstatt.

## EDUCATION IN GERMANY.—

Dr. DRINHAUS'S Establishment for Education and Commercial School at BONN, offers unusual advantages for the acquirement of Languages, viz. German, French, Italian, English and Dutch languages, Mathematics, &c. &c., are included in the course of instruction. For particulars and Prospectuses apply to Mr. FRANK THURM, Foreign Bookseller, 3, Brook-street, Grosvenor-square, W.

## EDUCATION ON THE CONTINENT.—At

VILVOUDE, near Brussels, there are two excellent FRENCH EDUCATIONAL ESTABLISHMENTS, one for Young Gentlemen, under the direction of M. MICHAUX-PORTAILS; the other for Young Ladies, conducted by MICHÈLE VAN DER WERT. Terms very moderate.

## FRENCH, Italian, German.—Dr. ALTSCHUL,

Author of "First German Reading-Book," &c., M. Philolog. Soc., Prof. Eloquæ, &c.—TWO LANGUAGES TAUGHT in the same Lesson, or alternately, on the same Terms as One, at the pupils' or at his house. Each language spoken in his PRIVATE Lessons, and select CLASSES for Ladies and Gentlemen. Preparation for a ordinary pursuits of life, the Universities, Army and Civil Service Examinations.—9, OLD BOND-STREET, PICCADILLY.

## PARIS.—EDUCATION FOR YOUNG LADIES,

conducted by a German Protestant Lady of great experience. Every advantage is afforded for the health and moral and intellectual development of the Pupils. References in London. Apply to C. H. 22, Rue Beaufort, Paris, or A. W. Parkgate, Ringier, Levee.

## A CLERGYMAN of a Parish in a picturesque

Southern County offers BOARD, LODGING and STUDIO, on very moderate terms, to a Professional Man or Artist desirous of Country Air and Scenery. A Reference required.—Apply by letter, to S. L. W., care of Brown & Standfast, Newspaper Agents, 4, Little George-street, Westminster Abbey.

## THE SHAKESPEARE FUND.—

Mr. and Mrs. CHARLES KEAN have kindly consented to give READINGS and RECITATIONS from SHAKESPEARE and other English Poets, at ST. JAMES'S HALL, on FRIDAY EVENING, June 26th, for the Benefit of this Fund. This will be their first and only reading in London, and their last public appearance in England, prior to their departure for Australia.

His Grace the DUKE of NEWCASTLE, K.G., President.

Sofa Stalls numbered and reserved, 10s. 6d.; Balcony, 5s.; Unreserved Seats, 2s. 6d. Tickets to be had at Mr. Austin's Office, St. James's Hall; Sam's, St. James's-street; Chappell's, Bond-street; Mitchell's, Bond-street; and at Keith & Frowle's, Cheapside. Commence at 8 p.m.

## THE ATHENÆUM for GERMANY and

EASTERN EUROPE.—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be 1s. thaler for three months; 3s. thaler for six months; and 6s. thaler for twelve. Issued at Leipzig on Thursday.

Orders to be sent direct to Ludw. Denicke, Leipzig, Germany.

## NOTICE.—SMITH, BECK & BECK,

Manufacturers of MICROSCOPES, TELESCOPES, STEREOSCOPES, and other OPTICAL and SCIENTIFIC INSTRUMENTS, have REMOVED from 6, Coleman-street, to 31, CORNHILL, E.C.

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SMITH, BECK & BECK.

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Messrs. J. & R. M'CRACKEN,

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J. & R. M'CRACKEN are the SOLE AGENTS for Bouvier's celebrated SWISS CHAMPAGNE, price 4s. per dozen Quarts; 24s. per dozen Pints; and BARON RICABOLET's celebrated BRILLIO WINE (which much resembles Claret), price 15s. per dozen.

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## SECRETARY.—A Graduate in Honours, and

late Fellow, desires an appointment as SECRETARY.—Address E. F. H., Goddard & Son, 44, Great Portland-street, W.

## WANTED.—SUB-EDITOR or REPORTER.

A GENTLEMAN, who has had several years' experience on the Daily and Weekly Press, desires an ENGAGEMENT as above. Highest Testimonials as to Professional Ability.—Address Z, care of Mr. George F. Robbins, Central Press Office, 22, Hatton-garden, London.

## TO PUBLISHERS.—A thoroughly efficient

Assistant is desirous of a RE-ENGAGEMENT. Understands the practical details of Publishing, Accounts, Advertisements, &c. Unexceptionable references.—Address X. Y. Z., care of Mr. Samuel Ives, Booksellers' Accountant, Amen-corner, Paternoster-row, E.C.

\* The Advertiser can introduce Business.

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obtain EMPLOYMENT IN TRANSLATING from the FRENCH. A good introduction to literary work is desired rather than immediate remuneration.—Address W. F. C., care of the Housekeeper, 68, Old Broad-street, City.

## TO EDITORS.—A Gentleman, whose con-

nexion with a Literary and Scientific Journal of high standing has recently terminated, is desirous of an ENGAGEMENT, on a publication of a like character, as Contributor of "Gossip," "Miscellaneous," &c.—Address H. M., Post-Office, High-street, Putney, S.W.

## TO PRINTERS and PUBLISHERS.—Any

one desirous to possess a first-rate MODERN PICTURE, of high interest, may defray one-half the Cost by the PRINTING of a BOOK.—Address to A. R., 49, Welbeck-street, Cavendish-square.

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## LECTURE SERIES, 1863-4.—The

COMMITTEE of the ISLINGTON LITERARY and SCIENTIFIC SOCIETY will be happy to RECEIVE from Lecturers LISTS of SUBJECTS.

## A LADY wishes for an ENGAGEMENT

after MIDWINTER as VISITING TEACHER of DRAWING to a LADIES' SCHOOL, in one of the Southern Counties of England.—Address E. T., Post-Office, Alderley Edge, near Manchester.

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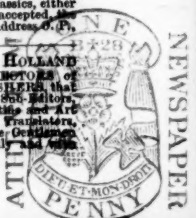
Trinity College, Cambridge (Senior Optime and First Classman in the Classical Tripos), RECEIVES into his Family a few BOYS, between the ages of eight and fourteen, whom he educates with his own Sons. His house stands by itself, a quarter of a mile from the sea, on one of the healthiest hills on the South Coast.—Address C. H. M., 23, Henrietta-street, Covent-garden, London.

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the University of Tübingen, wishes to give INSTRUCTION in German, French, History, Geography, and the Classics, either in a Family or School. A moderate salary will be accepted. The Advertiser's chief object being to learn English.—Address O. P., Post-Office, Amwell-street, E.C.

## LITERARY and the PRESS.—Mr. HOLLAND

begs to inform PROPRIETORS and PROMOTERS of NEWSPAPERS, and PERIODICALS, and PUBLISHERS, that he can introduce, without delay or expense, Editors, and talented Writers on Political, Social, Literary, Scientific and Art subjects, Dramatic and Musical Critics, Reviewers, Translators, Literary Hackles, Reporters and Readers. Private Gentlemen requiring literary assistance may be suited promptly and in secrecy.—18, Tavistock-street, Bedford-square.



**TO BOOKSELLERS AND STATIONERS.**—TO BE SOLD, THE TRADE OF A BOOKSELLER AND STATIONER. Returns, 3,000; situate in a first-class Town; may be entered upon for the very low sum of 350. Apply to Mr. FARR, Valuer to the Trade and Auctioneer, 51, Moorgate-street, E.C.

**PARISH OF LIVERPOOL.—WANTED,** for the Industrial Schools at Kirkdale, a GENTLEMAN to fill the office of HEAD SCHOOLMASTER. He will be required to take the sole control, under the Select Vestry of the Parish, of the Educational Department of the parsonage. Salary, 200l. per annum, with Furnished House, Coal and Gas. Information as to the duties of the office may be had from the undersigned, to whom Candidates for the office must send their Applications and Testimonials on or before Monday, the 22nd day of June instant. H. J. HAGGER, Vestry Clerk.

Parish Offices, Liverpool, 10th June, 1863.

**MIDLAND RAILWAY.**  
**OPENING OF RAILWAY THROUGHOUT TO BUXTON.**

On Monday, June 1st, the Midland Railway Company's Extension to Buxton, passing through the most interesting scenery of the Peak of Derbyshire, will be opened for Passenger Traffic. Tourist Tickets, available for one calendar month, are issued from King's Cross to Buxton. Fares—First Class, 35s.; Second Class, 25s. Carriages will run through, between Buxton and King's Cross, by the principal Trains. For further particulars see Time-Tables issued by the Company. Derby, May, 1863. JAMES ALLPORT, General Manager.

**CEYLON COMPANY, LIMITED.**  
SUBSCRIBED CAPITAL, 350,000.  
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The Directors of the CEYLON COMPANY, LIMITED, being authorized by a Resolution of the Shareholders, at the General Meeting of the Company, held in London on the 4th day of April, 1863, to borrow a sum of money not exceeding the unpaid portion of their subscribed Capital, are prepared to issue Debentures for one, three, and five years, at 5, 10, and 20 per cent. respectively, and for longer periods as may be specially arranged. The Directors are also prepared to invest for Constituents, at Colonial rates, Money lent in Ceylon and Mauritius, either with or without their guarantee, as may be arranged. Applications for particulars to be made at the Office of the Company, No. 15, Old Broad-street.

By order, JOHN ANDERSON, Secretary.

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**TO AUTHORS, &c.—HOW TO PRINT AND PUBLISH.** See Counsel to Authors, Plans of Publishing, Specimens of Types. Sent post free on receipt of twelve postage-stamps.—London: WILLIAM FREEMAN, 102, Fleet-street, E.C.

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**AN OXFORD MAN, Scholar of his College,** and of three years' standing, who has taken and is reading for Honours, will be happy to READ with two or three BOYS in the Long Vacation, or part of it, to prepare them for a Public School, &c., in Latin, Greek, Euclid, &c. No objection to travel.—Address, stating particulars, to H. F. Watling's Newspaper Office, 409, Strand, W.C.

**TO PARENTS AND GUARDIANS.**—A GENTLEMAN, holding an occupation in one of the healthiest parts of Surrey, is willing to RECEIVE into his House a YOUTH whose health may require the benefit of country air, with the advantage of an insight into Farming.—Address H. R. EVANS, Wood-place, Coulsdon, near Croydon, Surrey.

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**FOR SALE—The LONDON GAZETTE,** from the year 1815 to June 1863, inclusive, a clean set, in 125 vols., neatly bound in roan, &c.—Apply to B. QUERICH, 15, Piccadilly.

**SHAKESPEARIAN TRICENTENARY FESTIVAL, 1864, STRATFORD-ON-AVON.**

President—His Excellency THE EARL OF CARLISLE, K.G.

Vice-Presidents.

Lord Leigh, Lord-Lieut. of Warwickshire.

The High Sheriff.

The Earl of Shrewsbury and Talbot.

The Earl of Craven.

The Earl of Harrowby.

The Earl of Delawarr.

The Earl of Dartmouth.

The Earl of Aylesford.

The Earl of Warwick.

Viscount Campden.

Lord Wrottesley.

Sir Chas. Mordaunt, Bart. M.P.

Sir R. N. C. Hamilton, Bart.

Sir C. K. Skewton, Bart.

Sir J. B. Maxwell Steele Graves, Bart.

Wm. J. Eardley Wilmut, Bart.

Wm. Ewart, Esq. M.P.

W. Scholefield, Esq. M.P.

The Tricentenary Committee, which has been formed for carrying out the arrangements of the Festival in 1864 on a scale commensurate with its great interest, and after mature deliberation, have unanimously agreed, that the most desirable means of doing honour to the occasion are—

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LONDON, SATURDAY, JUNE 13, 1863.

## LITERATURE

*Adventures and Researches among the Andaman Islanders.* By Frederic J. Mouat, M.D. (Hurst & Blackett.)

If modern criticism has reduced records thought to be historical to the level of myths, knocked down the Roman kings like ninepins, and left William Tell hardly any other existence than the short-lived one he enjoys in Sheridan Knowles's and Schiller's plays or in Rossini's opera, it has on the other hand raised accounts which generations have regarded as mere fiction to the dignity of history. Our ancestors would never have dreamt of looking for real facts into the pages of the 'Arabian Nights' Entertainments, yet nothing would seem more natural than to search for historical substrata in a book which contains so faithful and vivid an account of Oriental life that a Frank on first visiting the East feels more at home than in any other foreign country, though everything around him is seen for the first time. The charming pictures Scheherazade has painted pass before him in real flesh and blood. He feels almost tempted to ask what has become of all the characters she has made him familiar with, of the talkative Barber, Morgana, and Sindbad. Does the Old Sailor still spin yarns out of the inexhaustible materials of his seven voyages? Does his back still ache from carrying the Old Man of the Sea? Were the so-called precious stones as common as blackberries in one place real jewels, or did they turn out pebbles after all? What allowance has to be made in accepting his account of that gigantic bird, the roc? Was he only gulling us—sailors have done such things—when he told us of savages who fattened the shipwrecked mariners and then ate them? We can believe a good deal, knowing that Malayan pirates will and did employ captives, like asses, to carry them on their backs, that Ceylon is famous for the abundance of its precious stones, and that in the island of Madagascar fossil eggs of such dimensions have been discovered that Sindbad's roc may not have been without its prototype in nature. But with regard to the fattening of the shipwrecked by man-eaters, we feel ourselves very nearly in the position of the old grandmother, who, after fully believing in the temples of gold and diamonds and other wonderful things described by her seafaring grandson, indignantly protested against being expected to put faith in his accounts of the flying fish. Yet the existence of the flying fish is a fact, and so are the main features of Sindbad's yarns. That sailor seems to have lived about the eighth century; and the account of his remarkable voyages, though best known to us in what may be called a popularized form in the 'Thousand-and-one Nights,' constitutes a distinct and separate work in Arabic, a translation of which into French was made by M. Langles, and published in Paris in 1814. Baron Walckenaer had the merit of first calling attention to the real importance of this singular collection of voyages in a geographical point of view, and claiming for it a value equal to the narrative of Soliman and Abu Said, the former of whom, probably, was a contemporary of Sindbad, whose fame, like that of Marco Polo and Bruce, gets brighter and brighter the further research is pushed.

Mr. R. H. Major, in his Introduction to 'India in the Fifteenth Century,' one of the publications of our Hakluyt Society, has given a summary of what in 1857 was thought of Sindbad's exploits. In his third voyage the restless sailor is supposed to have visited the And-

mans,—a group of islands situated in the Bay of Bengal, on the very high road of commerce, but of the inhabitants of which we know less than of almost any other people under the sun. One day, when Sindbad was at open sea, a tremendous tempest, probably a cyclone, sprang up, which lasted for several days, and drove his ship "near an island, which the captain would gladly have been excused from touching at, but we were obliged to cast anchor. The captain told us that this, as well as some of the neighbouring isles, was inhabited by hairy savages, who would come to attack us. That although they were only dwarfs, we must not attempt to make any resistance; for as their number was inconceivable, if we should happen to kill one they would pour upon us like locusts and destroy us. . . . We were soon convinced that the Captain had spoken the truth. We saw coming towards us an innumerable multitude of hideous savages, entirely covered with red hair, and about two feet high. They threw themselves into the sea and swam to the ship, which they soon completely encompassed. . . . They began to climb the sides and ropes of the vessel with so much swiftness and agility that their feet scarcely seemed to touch them, and soon reached the deck. They unfurled the sails, cut the cable from the anchor, and after dragging the ship to shore obliged us to disembark; after this they conveyed us to another island, from whence they had come." He then goes on to say—we quote the popular version of the Arabian Nights—that the pigmies took them into the presence of a giant, who, after examining their bodily condition, found only the Captain fat enough for eating. The others were allowed to rove about freely till they had improved, and were one after another introduced to the spit,—only a few, Sindbad amongst the number, saving themselves by flight on hastily-constructed rafts.

Even in this highly-coloured version we recognize the chief peculiarities of the Mincopie, or Andaman Islanders. They may truly be termed pigmies or dwarfs, being on an average, when fully grown, only four feet five inches in height, and weighing about 76 lb. They are certainly a most ugly race, and though not covered entirely with red hair, as stated by Sindbad, they paint themselves all over with a mixture made of oil and red ochre. Their agility and nimbleness are incredible,—their swiftness of foot surpassing belief; whilst their hostility to strangers is affirmed by all who have ventured on their shores:—

"As the cutters neared the part of the shore where they had stationed themselves (says Dr. Mouat), and they clearly perceived that we were making preparations to land, their excitement was such that they appeared as if they had suddenly become frantic. They seemed to lose that restraint and self-control which it is the pride of the savage to exhibit in time of danger, and jumped and yelled like so many demons let loose from the bottomless pit, or as if there had been a Bedlam in that locality, and they the most unmanageable of its frantic inmates. Their manner was that of men determined and formidable in the midst of all their excitement. They brandished their bows in our direction, they menaced us with their arrows, said by common report—so often a liar—to be poisoned, exhibiting, by every possible contortion of savage pantomime, their hostile determination. To use a common vulgar expression of some of the seamen, they seemed to have made their minds up to 'chaw us all up.' One man, who stood prominently out from the others, and who seemed to direct their movements, was, to the best of our judgment, their chief. The spear which he flourished incessantly was terminated by a bright, flat, pointed head, which gleamed with flashes of light, as, circling rapidly in the air, it reflected the rays of the sun.

Sometimes he would hold it aloft, poisoning it in his uplifted hand, as if with the intention of hurling it with unerring and deadly aim at the first who dared to approach the shore of his native island. At length, in a paroxysm of well-acted fury, he dashed boldly into the water, boiling and seething around him as it broke in great billows on the beach, and on the rocks by which it was defended, and fixing an arrow in his bow he shot it off in the direction of the steamer, as if that were the arch-enemy that had provoked his bellicose fury. \* \* \* But meanwhile what was doing on the sandy beach, where the other party of natives were collected? There was evidently some performance of a very different description in the course of enactment there, the nature of which, when we became aware of it, fully accounted for the remarkable heroic antics of the warrior on the reef. A timid knot of frightened females, as destitute of any respectable patch of clothing as their male protectors, ran to and fro in helpless, hopeless alarm. They evidently did not know what to do, as, with those significant gestures in which untutored savages so often indulge, they expressed more plainly and impressively than they could have done by language—even if it were intelligible to us—the anxiety and terror by which they were possessed. \* \* \* Their complexions were as black as soot could make those of our Ethiopian minstrels at home. Their small dwarfish figures were hard and angular, and their general contour the very reverse of graceful. \* \* \* Their heads were perhaps the best part about them. They were certainly small, bullet-like appendages, but they are not otherwise ill-formed. The fact that they were entirely destitute of that natural ornament which has a graceful appearance even when the phrenological development is far from being what the professors of Spurzheim's 'mental science' call beautiful, namely, an abundant head of hair, or even any hair at all, did not at all tend to make their other defects less perceptible. The red ochre with which their bald occiputs were daubed was no doubt meant as an ornament, but we cannot recommend it as an article of the toilette; for it only rendered their appearance more repulsive."

Both sexes have no other clothing than a thick covering of soft mud, which is put on regularly every evening, to protect them against the bites of the mosquitoes, ticks, and other tormentors abounding in their islands. No sort of garment is provided for newly-born babes. If it should rain, however, while the party to which the mother belongs are on a march, a few leaves are collected and rudely stitched together by thread obtained from ratan. The leaves of which the covering is made as well as the covering itself are called *Kapa*,—a word, we would remark, which under various forms occurs throughout Polynesia, and signifies cloth, garment, covering, thatch. The Mincopie lead a migratory life, keeping chiefly near the coasts of their thickly-wooded islands, where the sea yields them a never-failing supply of turtles, oysters, mussels, and fish. They do not seem to cultivate anything, and eat only such fruits as are the spontaneous produce of their country. Their architecture is of the most primitive description. A few sticks put into the ground and covered with the gigantic leaves of palms constitute their houses. But they devote more time and ingenuity to the construction of canoes from the trunks of trees.

"The buoyancy of these boats, when they are well constructed and carefully finished, is remarkable. They float lightly on the top of the waves, and, unless they have received some injury, it is considered almost impossible to sink them. We sometimes made the attempt, but never succeeded. We fired at them repeatedly when at Port Mouat—which may be regarded as a sort of Andaman Pembroke yard, where a fleet of Mincopie men-of-war were lying in every stage of preparation—but they still floated with as great ease and buoyancy as ever. They would make most excellent life-boats,

such, we believe as have never yet been constructed by any of our most experienced boat-builders. When the Mincopie go to sea in them, they attach to some part of the boat an outrigger, in some respects resembling that which the Cingalese fishermen attach to their boats. The use of this outrigger must be a thing of comparatively recent practice among the Mincopie, for no former writers, who have given any account of them and their customs, ever allude to them. Hence many surmises have been formed as to the origin among them of this useful adjunct to their boats. But none appeared to me so probable as that which has occurred to my own mind, which easily accounts for its sudden adoption. During one of the monsoons, a Cingalese outrigger boat may have been overtaken by the storm before it could return to port, and being drifted with the currents of the Indian Ocean, from the power of which its crew must have found it impossible to escape, it may have been drifted onward at the mercy of the current, until it was, in all probability, stranded on the sandy beach of one of the Andaman Islands. On being observed by the natives, it may have been attacked by them, taken possession of, and paddled to one of their small natural, land-locked harbours, where, on examining it, they would at once be struck by the peculiarities of its construction, which they would endeavour to imitate."

We do not think that Dr. Mouat's surmise respecting the origin of the outrigger is the right one. The Mincopie canoe, as represented in one of his plates, is quite unlike the Cingalese, and closely resembles the canoes we find in the Fijian and other islands inhabited by the Papuan race. In the Cingalese canoe the pieces connecting the body of the canoe with the outrigger are bow-shaped and directly attached to the outrigger, whilst in the Mincopie and Papuan canoes, the piece alluded to—we know no English term for it—is quite straight, and hence three additional pieces of wood are necessary, which, tripped like, are inserted in the outrigger, and to which the poles are secured with strings. The difference, easily understood by comparing models or drawings, is an essential one. The Cingalese plan is the most simple and at the same time the most safe, there being a direct connexion between the body of the canoe and the outrigger, and little danger of its getting loose, whilst in the Mincopie and Papuan handiwork exactly the reverse is the case.

Nothing has been learnt, as yet, respecting the religion of the Mincopies, and it has been supposed that they are entirely without any; but we cannot accept the absence of idols as a proof of this conclusion, knowing that several Papuan tribes characterized by the same deficiency, believe in a Supreme Being and the immortality of the soul; and until we shall know more of the inner life and language of the Andaman Islanders, it would be premature to indorse the conjecture respecting their want of religion:—

"When a member of any of their communities dies, the Mincopie make little if any demonstration of grief. There is neither weeping, nor wailing, nor gnashing of teeth. The body of the dead man, while still flexible, is tied tight to the knees, and then buried in an upright position. After decay has gone on for some time, and the body is almost entirely decomposed, it is again dug up, and each relation appropriating any bone of the deceased he may be able to obtain, they all commence howling over it, although so long a period has elapsed since the death of their relative. If he was a married man, the widow obtains his skull, which she suspends by a cord round her neck, carrying it about as a lugubrious kind of ornament, which, for the remaining period of her natural life, is considered as a manifestation of the affection with which she regarded her deceased husband. But this outward display is the only way in which they are really faithful to the memory of the dead.

The Nicobarians, inhabiting some islands about seventy miles or so farther south, put their dead in a bundle and bury them under trees. Once a year the inhabitants of a village carry one of their dead relations round its precincts until the body drops to pieces. It is a curious fact that the slinging of the husband's skull round the neck of the widow is also a custom prevalent among the natives of Terra del Fuego."

The origin of these singular islanders is wrapped in the greatest obscurity; the belief that they were descended from a body of shipwrecked Portuguese slaves, and that their hostility to strangers found a ready explanation in their having at one time been in degrading bondage, is pretty well exploded. But whether they are an aboriginal race, as Professor Owen is inclined to think, or related to the Papuan or some other dark-skinned races is still an open question, to the solution of which Dr. Mouat's 'Adventures and Researches among the Andaman Islanders' furnish valuable materials.

It may not be generally known that towards the end of last century the Indian Government established a convict settlement in the Andaman Islands, but that in 1796, on account of the great mortality amongst the prisoners, the settlement was given up. A few years ago the scheme was revived, and when all India was in rebellion, and the fate of Lucknow trembled in the balance, the author was despatched by Lord Canning to explore the islands once more, with the view of finding suitable sites for such a settlement. Accompanied by a French photographer, of whose productions we should like to have seen a few more in this book, Dr. Mouat and his party made a survey of the whole group, and finally fixed upon Old Harbour, as the most suitable spot for the purpose of a settlement. Their intercourse with the natives was most unsatisfactory. Generally the Andamans greeted their visitors with a discharge of arrows, and then disappeared in the woods. Nobody could follow them, their swiftness of foot being extraordinary, and their running over the entangled roots of the mangrove swamps a feat which no one could hope to imitate. Dr. Mouat's party, in self-defence, were obliged to fire upon them, and they succeeded in capturing a native boy, who was taken to Calcutta, where he became the lion of the season, and collected such crowds around Dr. Mouat's house, that it was found necessary to dress up a lay figure, and place it at some other house; a trick proving effectual till discovered by the crowd. The boy, to whom the sailors had given the name of Jack, was very docile and became a great favourite; but Dr. Mouat's black servants could never become reconciled to him, fancying that he was a cannibal like the rest of his nation; but for which infatuation, as the author remarks, there is no direct proof. Jack, however, though receiving much kindness, did not thrive, and his return to the Andaman Islands was resolved upon:—

"He was at first conveyed ashore in the clothes he usually wore at Calcutta, but the reflection immediately occurred to those in whose charge he was, that in that condition it might not be possible for any of the natives to recognize him. He was therefore stripped, with his own consent, and left naked on the shore, a condition to which he had been accustomed all his life, except during the short period of his sojourn at Calcutta. \* \* He took an affectionate leave of all who had accompanied him, appearing very dejected and low. The crew of the boat were very unwilling to leave him behind, and were it not that they believed it was for the benefit of his health, they would not have done it, so lonely and sad did the poor fellow appear. After taking a last farewell, they rowed out to the ship, gradually losing sight of him, still standing silent and melancholy in the same place;

and, as soon as they had got on board, they steamed away from the Reef Island on their return to Calcutta. After this sad parting nothing was ever seen or heard of our captive again. Alas, poor Jack!"

Dr. Mouat's book rather increases than satisfies our curiosity as to the pigmies of the Andaman Islands. Whilst forming a most important and valuable contribution to ethnology, it will be read with interest by the general reader.

*Gleanings from Westminster Abbey.* By G. G. Scott, R.A. Second Edition, considerably enlarged. (J. H. & J. Parker.)

"That you will take none other sepulchre than mine, and that you will lie by my side in the abbey at Westminster," were the last words of Philippa the Beloved to Edward the Third. How many of us that walk by the graves of these two think of the tenderness of the farewell? We know the prayer was granted; in seven years they met again, and the piety of five centuries has spared their tombs, no hands having lifted the lids. These words alone are enough to render sacred the Abbey that surrounds the grave of her whose entrance into it Froissart describes in words no Englishman ought to be ignorant of as part of the history of a place holding so much glorious dust. Lord Berners, as usual, renders the passage best:—

"There fell in Englande a heuy case and a comon; howbeit it was right pyteouse for the kyng, his chyl dren, and all his realme. For the good Queene of Englande, that so many good dedes had done in her tyme, and so many knyghts socoured, and ladyes and damsels comforted, and had so largely departed of her goodes to her people, and natrally loued always the nacyon of Heynaulte, the cuntry where she was borne. She fell sicke in the castell of Wyndesore, the which sickenes contynewed on her so longe that there was no remedye but dethe. And the good lady, whanne she knewe and perceyved that there was with her no remedye but dethe, she desyred to speke with the kyng her husbunde. And when he was before her she put out of her bedde her right hande, and toke the kyng by his right hande, who was right sorowfull at his hert. Then she sayd, 'Sir, we have in pence, joye and great prosperyte used all our tyme togyther. Sir, now I pray, at our departing, that ye will grant me thre desyres.' The kyng, right sorowfully wepyng, sayd, 'Madame, desyre what ye will, I graunt it.'—'Sir,' sayd she, 'I requyre you, firste of all, that all maner of people, such as I haue dault withall in their merchaundyse, on this syde the see or beyond, that it may please you to pay every thinge that I owe to theym, or to any other. And, secondly, Sir, all such ordynaunces and promyses as I haue made to the churches, as well of this cuntry as beyond the see, whereas I haue hadde my deuocyon, and that it may please you to accomplyshe, and to fulfill the same. Thirde, Sir, I requyre you that it may please you to take none other sepulture, whansoevre it maye please God to call you out of thys transytorie lyfe, but besyde me in Westmynstre.' The kyng, all wepyng, sayde, 'Madame, I graunt all your desyre.' Than the good lady and queene made on her the signe of the crose, and commaunded the kyng her husbunde to God, and her youngest son, Thomas, who was there besyde her. And, anone, after, she yelded the spiryte, the whiche I beleue surely the holy angels recyved with great ioy up to heuen, for in all her lyfe she dyd neyther in thought nor dede thyng whereby to lese her soul, as ferr as any creature coulde knowe. \* \* She was the moste gentyll queene, moost lyberall and moost courtesee that euer was queene in her daye."

We may add the above to Mr. Burges's account of the tomb of Queen Philippa. If we go from it a little further round the ambulatory to the tomb of Edward the First, about which the author tells all that is known, another idea may be gained of a time men style barbarous,



Gothic, and what not, but which was earnest above almost all times. The stark, square sarcophagus of Edward is in keeping with the man whose bones it holds, and about whose disposal of his own bones we learn thus much:

"When he perceived he could not recover, he called to him his eldest son, who was afterwards king, and made him swear, in presence of all his barons, by the Saints, that so soon as he should be dead, he would have his body boiled in a large cauldron, until the flesh should be separated from the bones, and that he would have the flesh buried and the bones preserved; and that every time the Scots should rebel against him, he would summon his people, and carry with him the bones of his father, for he believed most firmly that so long as his bones should be carried against the Scots, those Scots would never be victorious. His son, however, did not fulfil what he had sworn, but had his father carried to London and buried—for which much evil befell him, as you have before heard."

Had Edward the Second been the man to keep this eric oath, the history of Scotland might have read another way, and both nations escaped the Stuarts.

The mass of Mr. Scott's additions consists of papers by Mr. Burges.

We collect from Mr. Burges's account much of interest respecting the iron-work of the Abbey. Thus, that which originally surrounded the tomb of Queen Philippa came from St. Paul's, "being bought by the King for 40*l.*, paid by his own hands for an iron tomb lately existing above the tomb of the Venerable Father Michael, late Bishop of London, without the west porch of the same church." The plain sarcophagus of Edward the First was, until quite recently, inclosed in an iron railing: this is shown in Dart's book, and had heads (busts) attached to it, which were declared, probably without good reason, to be portraits of the King. No doubt this iron-work was covered with a gorgeous pall, the whole being surrounded by burning candles. The cost of Queen Eleanor's grille was 13*l.*, including 20*s.* travelling expenses and carriage of the work to London, from Leighton Buzzard probably; for, like all the fine architectonic work of that age—as the perfect Eleanor Crosses, that queen's three tombs, and the effigy on the last remaining one, &c.—this grille was English work, being made by Thomas de Leghton. English, likewise, were the workmen of the splendid brass grille of Henry the Seventh's tomb, there being a marked difference between its details and those of the monument it incloses. The spoliation of portions of this work that has taken place of late years has been shamefully great, if we are to trust Dart's engravings, made about forty years since.

Another revived ancient manufacture illustrated in this work is that of mosaic. Mr. Burges's examinations of the fine piece of *Opus Alexandrinum* before the altar, and that somewhat inferior one which forms the pavement of the Confessor's Chapel, are of great interest. The former was made about 1269, by Ordericus, employed by Abbot Ware, who went, as other abbots did, to Rome on his election, and, returning, brought the artist for the work that remains still, and is much less injured than might be feared. The true *Opus Alexandrinum* is, of course, based in white marble or cippolino, but, as neither of those materials were obtainable in England, Ordericus used Purbeck marble in which to set his tessere; an unfortunate choice, seeing that this marble ill resists damp. Consequent upon this defect, much of the work in question has had to be replaced. Its chief perils have been from the hands of men. We have to thank Lord Oxford and the Bishop of Rochester that the workmen employed in erecting the pagan altar-piece, in the Augustan

reign of Anne, did not destroy the whole of this admirable relic.

To the antiquary the chapter on the Retabulum, so fortunately discovered by Mr. Blore, has high interest. Whether this admirable specimen of Middle-Age art be a retabulum at all, still less one intended to go at the back of the high altar, may be doubted. It might have been a frontal for the last, or one of the sides of St. Edward's shrine itself; certainly it is one of the most beautiful works of its kind in existence, and has engaged the attention of all antiquaries and writers on the history of Art since the time of its discovery. M. Viollet-le-Duc claims it for French work, but gives no satisfactory reasons for so doing. It is a painting upon oak panels, enriched with imitation jewels, enamels, gilding and diapers of the richest character. It has five compartments; 1, in the centre, a sort of triptych or space divided in three by highly-enriched shafts that sustain a canopy of tabernacle work in three sections. The central space of this is filled with a picture of the Saviour as Creator; in the right and left sides of this are, respectively, figures of the Virgin and St. John,—not as we find stated in Sir C. Eastlake's 'Materials for a History of Oil Painting,' angels with palm branches. Mr. Burges's iconographic knowledge has enabled him to read the whole of this invaluable work so completely, and the plates of this book so well illustrate it that his description may be used to correct the work of our P.R.A.

The Sedilia, erected in the latter part of the reign of Edward the First, show but a mere wreck of their ancient splendour; no small part of their interest is derived from the extreme rarity of wood-work of the thirteenth century. This is enhanced by the colouring the examples still retain. It seems, from Sir J. Ayloff's description, and engravings, dated 1775, that these fine works were at that time in a much finer state than at present. About the time of the coronation of George the Fourth, no end of mischief was done to these as to other works in the Abbey. Mr. Burges suggests the removal of an ugly plaster imitation of King Sebert's tomb that now stands at their feet, and the substitution of an oak seat, but no restoration. In these recommendations we heartily join. Above all things in relation to the Abbey, *no restoration*. If the mania for restoration ever threatens this edifice we shall propose that "Puffing Billy" and the "Rocket," patriarchal locomotives now in the Patent Museum, be refitted, painted and varnished; as well one thing as the other.

Mr. Burges agrees with most modern writers in trusting the authenticity of the famous Scone stone that has been placed for so many generations under the seat of the Coronation Chair. Whether it was Jacob's pillow at Beth-el, which has travelled into Egypt, Spain and Ireland, or not, there can be no reasonable doubt that the rugged cube is the one which Edward brought from Scone Abbey. The chair the Conqueror made for his own throne was originally purposed to be of bronze (would it had been so!) for Adam, the King's workman, had begun such a one. From the multiplicity and fineness of the mouldings, says Mr. Burges, it is very easy to credit the account of its being a copy of a work intended to be cast in bronze. From the remains of ornamentation on the chair a tolerable idea has been presented, for the first time, in the book before us, of the decorations and splendour of the ancient work. The ground was covered with a priming of gesso, then gilt, the gold burnished, and a pattern pricked upon it before the ground and gilding had lost their elasticity. Of the exterior we learn that the panels were

filled up with dotted foliage, *i. e.*, a design indicated by dots pricked, as above. The inside of one of the arms was decorated with diapers, containing birds and foliage very spiritedly executed; on the other a diaper of compound quatrefoils, each of which inclosed a different object; thus, in one we see a knight on horseback brandishing his sword, in another a monster's head ending in foliage. The figure at the back of the chair, long known to exist, has been made out to represent a king seated, his feet resting on a lion, the front of the throne panelled, and the panels filled with foliage; the cushion on which he sits is diapered with lozenges, the back exhibits a series of quatrefoils connected by pellets.

The account of the shrine of Edward the Confessor would demand a separate examination to do justice to the almost complete history Mr. Burges conveys to us in his admirable treatise on the relic. Suffice it here to say that the author has got together all that is known on the subject, illustrated it with singular felicity of remark, and a vivid manner that carries interest to a theme second to none in archaeological and historical importance. In like manner, the account of the tombs in the Abbey is excellent. The author does no more than justice to the sculptor, Torel, who had nothing to do with the Italian family Torelli, but was a "goldsmith and citizen of London," who made the beautiful effigies of Henry the Third and of Queen Eleanor for her three tombs, one of which remains here. Of the art of these it is impossible to speak too highly. With regard to the action of the left hand of the last-named statue, commonly said to be holding a crucifix, but correctly here as holding the string of the cloak, we may point out to Mr. Burges that the same action is to be seen in the beautiful figures of the Queen in the Waltham and Northampton Crosses. The account of the enamels on the tomb of William de Valence will be read with interest, as will the papers on the three tombs of the Earl and Countess of Lancaster, and of Aymer de Valence.

While we heartily thank Mr. Scott and his associates for this book, with a specially low bow to Mr. Burges, we cannot but regret that they have not given an index of its contents. The little table of contents and the index of tombs are but indications of the necessity for such a thing in a book that is specially qualified for reference.

*The King's Mail.* By Henry Holl. 3 vols. (Low & Co.)

'The King's Mail,' by a writer whose dramas created a stir in London theatres in past years, is a brisk and entertaining story, full of action, and containing several descriptive passages of considerable merit. As a work of fiction it will find favour with subscribers to circulating libraries, whilst many readers who pay little heed to the ordinary novels of the season will turn over its pages for the sake of their pictures of provincial manners towards the close of the last century. The chief interest of the narrative is drawn from an occurrence which in the days when George the Third was king raised Hue and Cry in Sussex, gave occupation to Bow-Street runners, and struck consternation into the breasts of those who had cause to make frequent journeys through the wild and sparsely inhabited region which lies between Petworth and Chichester. The event is still preserved by tradition in the hamlets and homesteads on which the tourist looks, as he wanders along the bleak Blackdown range; and Mr. Holl has done well in gathering the particulars of the strange story

from peasants' lips and old wives' gossip, and placing them on permanent record. The scene of the drama is put before the reader in well-chosen words:—

"Amid wild picturesque scenery, lying about, and forming, as it were, the centre of a triangle, the counties of Hants, Surrey and Sussex meet at a point, and then branch off, spreading far away over their several shires: immediately contiguous to this junction, and stretching towards the south, is a bleak range of hills called Blackdown. This swelling upland of slate-coloured, sandy heath, stands prominently forth; the stretched-out hill, lying high and dark against the way beyond, while from its top the southern coast is visible, the gleaming ocean, and the sailing ships. Overgrown with whort, gorse and heather, the bare black hill, and the surrounding country of sterile down, or broken slope, remind the sportsman of the wilds of Scotland, to which its general aspect might be compared, or to the swelling heights of Cumberland. From the summit of this bleak range the prospect stretches far away over a valley towards Petworth, while due south lies Chichester; the wide expanse, rich and varied in its landscape, studded with wooded dells, copses and underwoods, is relieved here and there by the green slope of fertile valleys. The sharp edge of the hill, crowned and clumped with fir-trees, cuts sharply down amidst broken rock and crumbling earth, tangled and overgrown with hawthorn, sloe and holly bushes, spreading up the steep ascent, or hanging from its side in strange, fantastic growths; while sweeping from its base, and stretching miles away, crossed and intersected by high old-fashioned hedge-rows, the grass land spreads its level way. Even in this bleak November month the earth looked fresh and green, the foliage of the trees still hung upon their boughs in scattered knots, unwilling to fall before the winter's frost set in and sent them whirling to the ground. On either side the shadowing range of hill lie thick and frowning woods of oak, and birch, and ash; while further on, towards Bexley Heath and Midhurst, the woodlands skirt along a sloping vale, rich in its pasture and varied in its beauty; the dark umbrageous woods shading the emerald land with dense dark patches, clustered and massed upon the rising ground, while threatening along the distant valley runs a narrow stream, fed in its course by drainage from the far outlying lands, its winding channel twisting through the marshy soil, until at last it flows into the Wey near Godalming."

In the heart of this wild country still stands an old manor-house, called "The Chase," which in the year 1785 was inhabited by Martin Blakeborough, lord of the manor and lands adjacent, and last representative of an old Sussex family. A roystering, fast-living young squire, Martin Blakeborough had made evil friendships at college, and discreditable associations in London. His name was in ill odour with his county neighbours, and when he stirred away from home disrepute attended him. It was rumoured that his conduct had broken his mother's heart; it was known that the old squire had put beyond the young man's reach all that portion of his property which was not settled by entail; neighbouring proprietors whispered that "The Chase" was deeply mortgaged, and would soon be in the market; tenants were crying shame on the young squire for dealing unfairly by old occupants of his ancestral soil, and for seducing his gamekeeper's pretty daughter Nelly; in London the police were watching the riotous young spark from Sussex, who showed himself at hellas and drinking-kens with the worst reprobates of the town. In short, Martin Blakeborough was covered with ill fame, and merited no better lot. At "The Chase," however, he still maintained an establishment, keeping hounds, and riding over his tenants' crops in the society of swaggering roysterers whom he brought down from town, to take the place of the county gentry who

held aloof from him. Rapidly affairs grew worse. Debt was added to debt, and mortgage piled upon mortgage, till, rendered desperate by duns and debauchery, Martin Blakeborough made a grand attempt to retrieve his fortunes by stopping the King's mail, on its way from London to Portsmouth, and seizing the bullion which it conveyed from the capital to the great port. The daring project would be beyond his powers, if he essayed to carry it out single-handed; but he had near him friends who were peculiarly qualified to assist him in the undertaking. The scheme was speedily arranged; and on a certain night in the year already mentioned the young squire and three "gentlemen of the road" mounted horse, stopped the mail, and after an affray in which one of the attacking party, Mike Garroway, was wounded by a ball from the guard's blunderbuss, relieved the coach of its treasure, amongst which were the mortgage deeds on the Blakeborough estate, and sundry bundles of I O U's and promissory notes given by Martin Blakeborough to a London attorney and a Hebrew money-lender, who were amongst the passengers. So far the raid had been successful. Parting with his friends, Martin rode back to "The Chase" and re-entered his house ere any of his servants had risen. His coadjutors were less fortunate. The Hue and Cry was soon raised; and a party of horsemen were speedily in hot pursuit of Messrs. Baxter, Bridgeman, and Garroway. This hunt is capitally described, and forms the most exciting part of the story. At Godalming the wounded Garroway is left behind, and falls into the hands of justice. Baxter and Bridgeman have a narrow escape. The scene in Guildford, where Baxter secures Bridgeman's retreat, and then turning round on his pursuers charges and rides straight through them, is excellent in its way, calling up recollections of bold Dick Turpin mounted on Black Bess. In dealing with Mike Garroway, who is in due course tried and executed at Guildford, Mr. Holl is guilty of an error which he will do well to amend, should his vivacious story reach a second edition. Mike's counsel could not have made the speech attributed to him in the trial scene, for prior to the 6 & 7 Will. 4. barristers were not permitted to speak in behalf of prisoners upon trial for highway robbery, except on points of law. This slip, which many readers will think a matter of trifling importance, is made more remarkable by the conscientious care with which Mr. Holl has sought in official reports and old road-books for facts bearing on the main incidents of the tale. Of the plot and episodes of the narrative we say nothing, as we should be sorry to diminish any reader's interest by revealing too much. We may, however, add, that though 'The King's Mail' sets forth attractively the manners and deeds of lawless men, it contains nothing against which morality has any right to exclaim.

*Memoirs of the Abbé Le Gendre*.—[*Mémoires de l'Abbé Le Gendre, Chanoine de Notre Dame, Secrétaire de M. de Harlay, Archevêque de Paris, Abbé de Clairfontaine. Publiés d'après un Manuscrit Authentique, avec des Notes Historiques, Biographiques et Autres, par M. Roux*]. (Paris, Charpentier; London, Jeffs).

LET us begin our dealings with this French memoir of the times of Louis the Fourteenth by stating that, however curious, we cannot conceive that it is to be wholly relied upon. Prejudice, scandalous assumption, suppression ingeniously adjusted, are to be discerned in most of its pages by any reader who has only a moderate acquaintance with the epoch and the persons referred to. Its author was a man of

letters who had singular notions of their use. Moreri mentions that in his will the Abbé desired that his autobiographies should be published, having written no fewer than five memoirs of his own life, all differing one from the other in style and taste. Only a fifth of this strange testamentary request has been fulfilled; and that not till to-day, by the issue of the present volume. The book, with its notes of animadversion and correction by M. Roux, amounts to a contribution to French history of some value and amusement.

The Abbé was one of seven boys, born at Rouen, to the son of a member of the body-guard of Henry the Fourth;—a man "of parts" rather than of prudence, who wasted his property. Such good as the youth learned came from his mother, a woman of true discretion, and from an elder brother, who would be neither priest, monk, nor married man, but who gave himself up to literary studies. Our Abbé wished to be either a Jesuit or an Advocate, but the former choice was not sanctioned by his Jansenist mother, and the alternative desire gave way to some prospects of church preferment. The youth accordingly decided on becoming a preacher, and, to that end, studied nine or ten hours a day,—learned the four Gospels by heart,—dived into the writings of the Fathers, among whom his predilection was for St. Chrysostom; borrowing his books from his mother's Jansenist confessor, whose sole notion of theology lay in vilifying the Jesuits and accusing them of immorality. By this he drove a brisk trade among his penitents; and, true to the vocation of his class, fomented dissension between the would-be Jesuit and his mother. The former came to Paris with some discourses,—there began to preach, and to criticize other preachers. Of these we will string together a few notices.

For a long time, the Court favourite was the Abbé de Fromentiers, who seems to have fulfilled his duties with considerable tact; as when he had to address La Vallière on her becoming a Carmelite, and managed, says M. Roux, to observe all due courtesies, without compromising his severity as a minister.—Fléchier, afterwards Bishop of Nismes, in spite of personal drawbacks—in spite of a sluggish intellect, which was evidenced by the utter want of interest in his conversation—was popular from the ingenuity, polish and accuracy of his sermons, which bear the test of reading.—A certain Dubourg, who assumed the name of Des Alleurs, as being genter than his own, was pushed into notoriety by M. de Fantouville, a free-living counsellor of Rouen, who gave the Abbé house-room in admiration of his merry sayings, took him wherever there was play, good cheer and music,—ill-natured people said, even to comedies and operas.—Anselme, whom Madame de Sévigné approved and Madame de Montespan protected, was another shining light, though he had "the ways of a pedant, and his morality was so vague that as it hit no one, no one was touched."—The Capuchin Father Seraphin got on in another fashion:—

Madame de Maintenon, who possibly feared the too free tongue of this good man, to pacify him permitted him to preach two Lenten sermons at the Louvre. He had no talent save that of making a loud noise and crudely saying abusive things. When preaching before the King, in the presence of the first physician, the latter asked him if God had not in this world those who execute his justice. "Who can doubt it?" replied the Father, "and who are they that execute? The physicians; who, by their prescriptions, given at random, kill the larger number of those that die." Though this good man was such a Diogenes in the pulpit, he was nothing of the kind when at table; but a famous diner, and one who, when he was out of his con-



vent, would eat and drink nothing save the best. Being about to preach in St. Benedict's, one of the parishes of Paris, he said to one of the beaules six weeks before Ash Wednesday, that, being desirous of passing Lent in the preachers' apartment, he begged that they would advance him, on account of the fee he was to receive at Easter, enough to put wine in his cellar and to pay his cook-shop bill. This fee, though amounting to five hundred francs, was eaten up before Palm Sunday came. The beaule on duty, a man little disposed to any risk, acquainted the Father, dryly enough, that he could furnish him with nothing more. The Father, without being disconcerted, replied, "If money be wanting, let them make a collection in the parish; otherwise, I will not preach." It cost a thousand francs to Cardinal de Noailles to treat this Capuchin, who, during the Lent when he preached for us, had always at his table four Capuchins with as good appetite as his own.

Other pulpit orators are sketched in the list:—among them the famous Bourdaloue, the Cornille of preachers, whom M. Le Gendre praises magnanimously,—Bourdaloue having been ungrateful to him. That famous orator, however, he tells us, gesticulated too much. The revelations here made concerning the science and art of preaching will be found by many more curious than edifying. Those whose standard in regard to the duties of a Christian priesthood is high will hardly come forth, without a saddening impression, from the sacristy in which the great orator of the fast or festival day has been robbing himself with persuasion and enthusiasm—here meditating an ingenious illustration—there providing for some change of tone, by which expectation was to be excited or flagging sympathy aroused. The admission that eloquence is a craft—that those who have swayed the hearts of vast congregations have been so many performers—must bring with it surprise and pain to all who cling to the theory of inspiration in proportion as the matter to be delivered is solemn and weighty.

To return to the Abbé Le Gendre's personal history,—one of the familiars whom M. de Harlay, Archbishop of Paris, employed to keep him advised of all the clerical novelties of his diocese, brought the dignitary and the rising preacher together. The former, as his habit was, gave the younger man sundry commissions in secret, which the latter executed so satisfactorily as to lead to the connexion announced on the title-page. The first of these was the translation of papers relating to "the affair of Charonne,"—which is worth dwelling on for a moment as one consequence of the gallantries of the great monarch. Betwixt him and Pope Innocent the Eleventh there was an old grudge. The Pontiff conceived himself to have been hindered in reaching his throne by French influence, and complained that his authority was little respected in France. The King, who destined one of his natural sons—Le Comte de Vexin—for the Church, memorialized the Pope for an exemption from the tonsure for the Count, with permission to hold benefices. This request the Pope flatly rejected, replying that the youth was the fruit of a double adultery, Madame de Montespan's husband being alive. During this time of irritation it fell out that the nuns of Charonne, a convent half a league from Paris, finding their establishment in debt and disorder, owing to the misconduct of a Superior, entreated the King, for the re-establishment of discipline, in place of a triennially-elected Superior to give them a permanent one. This the King did;—but the Pope, in the absence of due formalities, refused to ratify the arrangement; whereupon the lady besought the Archbishop to sanction the nomination, if but provisionally. M. de Harlay complied. The whimsies and bad temper of the new Superior so provoked the nuns that they

complained to Rome. The Pope annulled the election and commanded another; the second vote was, in its turn, declared by the Parliament void and illegal, because contrary to precedent and privilege. The end was that the community was dispersed and the convent broken up.

Many other passages of the kind, belonging to the earlier period of these Memoirs, make it clear that only a peculiar kind of Archbishop could then have sat on the episcopal throne of Paris without being tormented past mortal composure by the thorns in its cushion. Such an one was M. de Harlay; if not a time-server, a man not averse to managing,—a man, too, with no extraordinary severity of morals, as such entitled to rebuke the licences claimed by the imperious King, who dared to affront the Court of Rome with them. Scandal was busy with his name. The genial De Sévigné insinuated tales of his gallantries among the other pleasant wares of her budget for Grignan. The Jansenists (less unimpeachable themselves, it is possible, than their eager partisans have chosen to represent them) adverted to them freely; not thereby improving their own chances of Court favour. M. Le Gendre, who here writes of these rumours as so many calumnies, does not scruple to contribute such a testimony to the Archbishop's laxity as the following anecdote, which belongs to a later period. Though M. de Paris was "trimming," so as to satisfy M. de Pomponne, the suspected court favourite of Jansenism, M. Le Gendre assures us that he could do substantial service to a black sheep of his own party.—

Father Bouhours, so well known by his 'Remarks on Language' (the best thing he did) and by some Lives of the Saints, the serious not being his line, had a *liaison* with Madame de Bourdonné, Canoness of Remiremont, who was at Paris to carry on a trial of the ladies of the Chapter against their Abbess. Bouhours drew out the pleas of Madame de Bourdonné, and for that purpose saw her often;—a thing which would have excited no remark, she being old, if she had not had with her a pretty, young and sprightly daughter. Bouhours, who was of jovial nature, often talked with the daughter, and took so little pains to keep up appearances that a *Procureur* in whose house the lady and her daughter lived for some time, in the cloister of St. Benedict, wished, perhaps out of jealousy (it was said that he loved the daughter), perhaps out of curiosity, once for all to throw light on the Father's assiduities.

By spying, the *Procureur* became eye-witness of a scandalous scene. What he had himself witnessed, he told his friends, and one of them having repeated it in the cloister of Notre Dame, at one of M. Ménage's receptions, it became, presently, public. At these receptions were sometimes found people of worth, but oftener only ribald rhymesters. Songs were made on the adventures of the Vestal. I wish to believe that M. Ménage had no part in these songs; he was not, however, grieved to have humiliated Bouhours, because the latter had maltreated him in grammatical quarrels which they had held formerly. \* \* \* An affair making so much noise greatly mortified the Jesuits; and as they are inexorable in matters of gallantry, to the point of not pardoning the most illustrious of their confraternity who was proved guilty or legitimately suspected,—they would have brought Father Bouhours to trial if his friends from without had not come to his assistance. His innocence depended on the recantation of the *Procureur*; but it was not easy to bring this to pass, the accuser having armed himself with letters of which he had become possessed, in one of which the Father expressed himself, to say the least of it, in a suspicious manner. "Let the other Jesuits go to the Indies," wrote he to the damsel; "for my part I will not quit you; you are my China and Japan." In vain M. Lamoignon, one of the Advocates-General, a private friend of Father Bouhours, did what could be done to bring

him through this affair, but not coming to an end, he entreated the Archbishop to exorcise the *Procureur*. M. de Harlay, not to commit himself, paved the way through the intervention of the curate of St. Benedict. The negotiation succeeded;—the *Procureur*, insensibly led on by threats or otherwise, to the convenient point of docility, came to the Archbishop's Palace,—verbally deposed, as he afterwards did in writing, that he had no share in the evil reports which had been spread concerning Father Bouhours, and that he acknowledged the Father to be very virtuous and chaste. The public mocked at this extorted or lying disavowal, and believed none the less for it what the *Procureur* had said of the priest and the Vestal.

To be just to our easy Archbishop, while on the one hand he served as screen to the Jesuits, on the other he gave them umbrage by standing forward to defend M. de Rancé, the Abbot of La Trappe, an order abominable to the followers of Loyola, when calumnious accusations were brought against him by one De Chalippe, a renegade postulant, set on to breed scandals.

It was a time—as must be all times of corrupt morals and lax principles—of hot controversies. There were academical quarrels,—appeals against the abuses of the theatre to be looked into, wherein our Archbishop had to play pacificator. Then, the Molinists were beginning to give trouble; and among them Madame Guyon, whose person and mystical writings were alike unpalatable to the Abbé Le Gendre and to his patron. Further, it was necessary to propitiate a strange, secret woman, who meddled in everything—a woman of whom the world will not be speedily tired of hearing, of thinking—Madame de Maintenon. This may be explained by a reason, the force of which is not flattering to poor humanity,—namely, that the world can never be made to like her. She was a cold, inscrutable (some maintain), hypocritical devotee, at once cautious in her proceedings and careless in her friendships;—holding on to Ninon de Lenclos, on the pretext of gratitude for the past loan of her yellow room, in which she had received M. de Villarceaux privately, and other accommodations,—a pretext the reality of which is belied by almost every other action of her self-interested life. She was chamber counsellor to one of the great sovereigns of Europe,—a formal religionist, who promoted a genteel and intellectual form of Catholicism,—a steady persecutor of all who read her elected scripture with interpretations and practical deductions different from her own. Commentators are disagreed as to the amount of chastity preserved in early life by the patroness of the school at St. Cyr,—as to the degree of her participation, active or passive, in that awful state crime,—the Revocation of the Edict of Nantes. It may, however, be asserted that she was watched, feared, mistrusted, throughout her sinuous and detestable years of Court favour. It is evident that the hollow hypocrisies which it was the necessity of her position and the tendency of her disposition to encourage (weak barriers against that outbreak of Fanaticism under many forms, real and unreal, which was in part represented in Jansenism) did much, whether by promoting or by destroying, to sap such genuine religious belief as existed in France, and thus to pave the way for the abominations of the St.-Médard Cemetery,—the philosophical tendencies of Voltaire's "sincere et tendre" Pompadour (who yet, as the Barbiere *Mémoires* remind us, took up devotion under distress at the loss of her daughter),—or the later, more insolent and extravagant orgies of "La Belle Bourbonnaise," Jeanne Vaubernier,—all three heralds of the disorders of the first French Revolution. In the outset of her career a wife to a worn-out, heartless wit,—in its meridian the consort of a worn-out *debauché*, the

King, whose wasting faculties she had the weary task of preventing from utterly stagnating, and so rendering their owner deaf to her ambitious insinuations,—raised from a poverty that solicited and accepted alms, to the splendour of one who, by plucking the royal sleeve, could direct the shower of gold and honours which fell from it,—there is not in History a more unamiable heroine than Madame de Maintenon. The place she occupied in the hearts of all around her (for the thing she played upon in Louis the Fourteenth was not a heart) had been singularly prefigured by the circumstances of her birth. So indignant was her widowed mother, Madame d'Aubigné, on the occasion, that, out of deference to her grand relations, who had forbidden her to increase her family, she concealed as long as possible the birth of her unacceptable baby, Françoise,—as we are reminded by a new collection of portfolio-rakings put forward and edited by M. Bonhomme ('Madame de Maintenon et sa Famille,' &c. Paris, Didier & C<sup>ie</sup>), not of sufficient interest to claim a separate notice.

M. de Harlay made an enemy of Scarron's prudent and prudish widow by opposing himself to the declaration of the morganatic marriage, at which he had been one of the three witnesses. The Father de La Chaise elbowed him out of the royal favour and the distribution of patronage. The clergy, in spite (or possibly because) of the light hand he had held over them, began to show contempt and disrespect for their Chief so soon as it became known that he had no longer pre-ference in his gift. The world abandoned him.

All the graces of his body and his intelligence (says M. Roux), which were infinite and perfectly natural, withered. He found no resource save to shut himself up with his good friend the Duchess de Lesdiguières, whom he saw every day of his life, either at her house or at Conflans, where he had made a delicious garden, and which he kept so neat that, wherever the two walked, gardeners followed them at a distance to smoothe over their footprints with rakes.

Habits of life like those revealed by the above anecdotes were common in other sees than that of Paris. The successor of Archbishop de Harlay, Cardinal de Noailles, a more severe man than his predecessor, who chose that the theatre should be purged of many of its abuses, found doves and money-changers in other temples than that of Notre Dame. There was Hervé, the Bishop of Gap; ruled in his palace by a rapacious Irish lady, who figured with her friend at the theatre, and who, on being stinted in the supplies which she wished to lavish on fresher lovers, carried her audacious complaint against her reverend protector to head-quarters. The Bishop had the effrontery to appear as respondent, and denied every accusation. The strict Archbishop, moved by the tears of the Irish lady to believe that she spoke truth, recommended the King to send Hervé to a remote convent, to end his days in penitence. The Bishop of Gap, however, had powerful friends—and money. This he spent freely on sundry Jesuit charities favoured by Madame de Maintenon,—and to such good effect that, on leaving Gap, he was placed by his grateful friends in the Abbey of Aubriac, a *domerie*, which means an abbey having feudal power.

The story of the Bishop of Fréjus is stranger. Louis the Fourteenth's first physician, Daquin, a man of Jewish extraction, long a first favourite at Court, was as rapacious as he was fortunate in preserving the King's health. He never ceased asking for favours and grasping money with both hands:—

A surgeon named Dutertre, anxious for the post of royal surgeon, had promised 2,000 louis to the first physician on the condition that the money should only be paid down when Dutertre had bled

the King. The first physician, to put the surgeon in possession, ordered that His Majesty, who was then at the siege of Mons and in good health, should be bled for precaution.

This Daquin had already established his three sons, and had asked for his third, who was an Abbé, the archbishopric of Tours; but his stratagem came to the knowledge of Madame de Maintenon, and Daquin was swept out. On this, the Abbé, disappointed of Tours, set his heart on Fréjus, of which his uncle was then Bishop. Could the uncle be got rid of, he had hopes of succeeding to the see. With this view, the nephew accused his relative of many crimes,—not the least an intrigue with his own niece! The Bishop had already become unpopular;—the slander was believed, and the culprit was invited to exchange Fréjus for the Abbey of St. Denis de Rheims, which was almost an equivalent—an ingenious mode of reproving vice! This arrangement, however, was so loudly bruited about by the incautious nephew, that it reached the ears of M. de Noailles, and the Bishop of Fréjus, whether truly or falsely accused, was exiled to Maine, there to live on a pittance more fit for a monk than an abbot.

The bishops' evil, one so fruitful in temptations to the partisan judge or the hypocritical scandal-monger, spread far and wide. Even "the Eagle of Meaux," whose discourses are among the classics of pulpit oratory, could not go to his grave without equivocal demonstrations following his death, which gave rare occasion for attack to idle scoffers or to those bitter philosophers, who were bent on showing how worm-eaten were the pillars of the Church in France. A Demoiselle de Mauléon, Bossuet's friend during life, who had made acquaintance with him when he was the obscure sub-dean of St. Thomas du Louvre (then a handsome and well-made youth), and who from time to time had re-appeared as an influence in his private affairs, some days after Bossuet's death claimed a dower and its appanages as his widow. So much for the uses, privileges and profits of celibacy in the "Church"! Who can wonder that after a period illustrated by such events as are here told—allowing to their narrator something of exaggeration, more of self-interested malice,—the Church establishment of France should have dropped into the disrepute from which it has only of late begun to redeem itself.

The peculiar interest of M. Le Gendre's *Memoirs* does not cease with the death of his patron and the appointment of the Cardinal de Noailles. But what has been above written must suffice; and though (to repeat a former caution) the book, by its very face and utterance, warns us not to rely on it, it is one which no future writer on church matters in France can pass by without sifting it for purposes of correction, comparison or admission.

*A Hebrew Grammar, with Exercises.* By M. M. Kalisch, Ph.D. M.A.: Part II. (Longman & Co.)

HEBREW grammars are very numerous. It is calculated that a thousand have been published,—most of which have passed into oblivion. A very few survive on account of their prominent excellency. Dr. Kalisch has now completed a work on which he has spent nearly five years. The First Part was noticed in the *Athenæum* after it appeared. The Second is for more advanced students of the language, containing the exceptional forms and constructions, preceded by an Essay on the History of Hebrew Grammar. The whole work is excellent in design and execution. The learned author has spared no pains in its elaboration; and we may

safely pronounce it the best Hebrew grammar in the English language, as it is also the fullest in all requisites for a thorough acquaintance with the sacred tongue. Few will need any other grammar; for they will find it sufficiently comprehensive, minute and clear. The arrangement is good and perspicuous. We have, therefore, no hesitation in recommending it to the favourable attention of all who desire to know the language of the Old Testament.

The grammar before us is completed at an opportune time, when new interest is awakened in the Hebrew Scriptures, and controversy about their authority is rife. Already questions are agitated which cannot be silenced by noisy bigotry or ignorant assertion. The foundations of men's faith in old records of venerable antiquity are boldly canvassed. Doubts are openly promulgated in England; and sacred criticism is beginning to bestir itself. All this is favourable to the study of Hebrew, without a good knowledge of which no real progress can be made: and the basis of acquaintance with Hebrew must be laid in a thorough knowledge of grammar, with all its peculiarities and difficulties.

We have been pleased with the preliminary Essay on the History of Hebrew Grammar, which shows extensive reading and sound judgment. The sketch is both full and masterly. We observe, however, that the Hebrew grammar of the late Prof. Lee is unnoticed. And yet it was published, with some pretensions, as one based on new principles. The important works of Nordheimer and Justus Olshausen should have been characterized, not dismissed with a simple mention. The latter is the production of an accomplished philologist, and has an independent value.

As Dr. Kalisch's grammar is constructed on the inductive or Baconian principle, it most resembles the *Lehrgebäude* of Gesenius. Our learned Hebraist follows in the path of the Halle Professor, much more than in that of Ewald. Hence he is clear and methodical, though less philosophical than the Göttingen Professor. We could have wished for some of Ewald's manner and profound analysis, since Gesenius's method is empirical.

Several things in the work we were hardly prepared to find, such as *preterite* and *future* instead of *perfect* and *imperfect*. It is high time that the former names were discarded. We should also dismiss *vau conversive*, and give the true philosophy of the matter. The *pluralis majestaticus* is also a fictitious thing. Doubtless the writer has retained these because they are common, not wishing to alter the nomenclature; but the retention of them conveys erroneous ideas. Delitzsch's name is misspelt throughout, of course by an oversight. In some cases we differ from the explanations given, and should express ourselves differently here and there; as, in page 284, when we read "the singular is sometimes inaccurately used where the plural would be properly required"; but there are few niceties for which we have turned to the pages of the volume and been disappointed in their explanation. Thus, Dr. Kalisch gives the proper construction of Psalm xlv. 7, where the suffix is appended to the governing, instead of the dependent, noun. So good a scholar as the late Dr. Robinson, of New York, in his English translation of Gesenius's Lexicon, ventured to deny the applicability of this construction; and Bishop Colenso has failed to perceive it, retaining the usual English version, which is incorrect. We are glad also to find that Dr. Kalisch pronounces the termination in Isaiah liii. 8, and elsewhere,



to be plural (p. 130). Here he is correct, though Ewald appears to deny it. The following quotation we commend to a large class of theologians who seem strongly inclined to what Lessing has called Bibliolatry:—

"Hyperboles are peculiarly in harmony with the emphatic nature of the Hebrew style; they are found, in every degree of boldness, not in the enthusiastic language of poets and prophets alone; even the simplest diction in prose is generally tinged with a spirit of poetical elevation; figurative expression, everywhere a sure characteristic of early literature, is pre-eminently an element in all eastern composition; and the fresh and vivid conceptions of the imagination predominate over the severe abstractions of balancing reason. Even in historical books we meet with phrases such as, 'Like an angel of God, so is my lord the king, to discern good and bad, to know everything on earth,' words addressed to David by the wise woman of Tekoah (2 Sam. xiv. 17, 20); or 'my little finger is thicker than my father's loins,' (1 Kings xii. 10), a simile intended to describe the relative power of Rehoboam and Solomon; and repeatedly the descendants of Abraham are compared to the sand on the sea-shore, or to the stars of heaven which cannot be counted for multitude, although the Hebrews are, in other historical portions, called the smallest, the least numerous of all nations (Deut. vii. 7). In many passages it is, indeed, of the utmost importance for a correct interpretation to appreciate and to take into due account this spirit of hyperbole, to distinguish between plain statement and poetical amplification, and to discern the kernel of fact through the veil of metaphor and imagery."

Now that this excellent Grammar is finished, we hope that it may be the means of stimulating many to a thorough study of the old Hebrew Scriptures in their original language. While smatterers are pronouncing dogmatically on grave questions of criticism, and decrying the sure results already attained in Biblical literature, we think that an extended acquaintance with the Hebrew and its cognate languages will lead to conclusions favourable to religion. We welcome light and truth from every quarter, convinced that they must lead mankind to God, and promote that charity which is the greatest, as it is the most permanent, of Christian virtues.

*Arabian Days and Nights; or, Rays from the East.* By Marguerite A. Power. (Low & Co.)

THERE is a pleasant, piquant vein of unconscious Irish humour in this light sketch-book of Eastern travel. Miss Power has christened her volume 'Arabian Days and Nights' because it describes life in Alexandria and Cairo, and she has never set foot on Arab soil. In the same spirit, when she speaks of the vice-regal family of Egypt, and draws attention to the fact that seven out of Mohammed Ali's nine children have already passed to the silent land of death, she says,—"I learned, while in Egypt, some touching traits of the strong domestic affection subsisting between the members of this nearly exhausted race. Most of them live under the perpetual and perfectly well founded impression that their already 'brief and evil days' are in considerable risk of being cut yet shorter by the instrumentality of some other member or members of their own family." How can this be? Surely this gloomy impression is ill-founded. Mighty rulers fall to the earth at the nod of Death; but even the universal tyrant is powerless to alter the past, to diminish the enjoyment man has already experienced. Rich also is the volume in feminine drolleries and gushing young-ladyisms of expression. "Presently I wandered out to the balcony," writes Miss Power, "to make a closer inspection of the flowers, for which I am at all times perfectly fanatical." How does a lady act when love of

flowers inspires her with fanaticism, which Theodore Parker defined "hate before God"?

But notwithstanding its many laughable slips, 'Arabian Days and Nights' is a readable book, and gives new glimpses of a land in which interest will never be exhausted. And it is no small praise to say that there is novelty in a volume which describes a country, or rather two cities of a country, about which so many travellers have written and spoken from widely different points of view. Bearing more resemblance to Albert Smith than Sir Gardner Wilkinson, Miss Marguerite Power paints the picturesque and grotesque aspects of Alexandrian streets, as she saw them through the blinds of an English lady's London-fitted drawing-room, or the windows of a Long Aege carriage. Her gossip about the East is the prattle of English cliques resident in Egyptian cities, being May-Fair gossip with a difference—Hyde-Park scandal spiced with Oriental immorality. The atmosphere of Said Pasha's Court, according to the writer's testimony, can have been neither pure nor invigorating. His Highness is depicted in his last days as an indolent, coarse voluptuary, surrounded by European parasites who bought the privilege of plundering the royal exchequer with unchaste stories suited to their patron's depraved tastes. A good practical joke would get its performer—not a sinecure, but "a contract," out of which he was permitted to make all the profit his own elastic conscience would permit him. One of these courtiers obtained a commission to supply the Pasha with kid gloves for ten years, and he availed himself of the order by casing the royal fingers with lambskin gloves, bought in Paris at two francs a pair, and sold in Egypt at 5*l.* a dozen. Another lucky adventurer furnished one of the Viceroy's palaces with splendid mirrors, for which he paid 700*l.* and received 10,000*l.* each! Who wouldn't be a Pasha? or a Pasha's favourite?

Miss Power's best chapters are those in which she describes the life and women of Egyptian harems. The picture of Mahomed Bey's gorgeously-decorated statue of a bride is a revelation to be thought about. "Anything," observes the tourist, speaking of the reception-room in Mahomed Bey's temple of dalliance, "more strangely incongruous than the aspect of the place and its inhabitants it is impossible to conceive. The walls of the room were covered with an ugly, common European paper, and the floor with a gaudy and equally ugly Brussels carpet. Round the walls were ranged a drawing-room set of two sofas and some chairs covered with dark-green silk. In the middle of the room stood a little round table, with a covering of the cheapest and most ordinary brown and white cotton-print, trimmed with a coarse edging, such as may be bought in England for about a penny the dozen yards." The hours were even less attractive than their home:—

"Of these ladies truth compels me to state that few were young, still fewer at all good-looking. They were of all shades of complexion and casts of feature, one or two being nearly black, with negro faces, while others were fair, and had no Oriental type at all in their countenances. Not one, however, had the slightest freshness or brightness of colouring; and the weary listlessness of expression visible—in the slaves especially—was too marked to escape notice. Many of the older women were extremely fat, and so unwieldy that when they sat down they had to be hauled up by some of their more active companions. I observed that the same incongruity which marked the style of the furniture displayed itself in the women's dresses. A few were handsomely attired—others wore a curious mixture of splendour and shabbiness—others were mere bundles of old clothes. The cos-

tume consisted, first of the nondescript garment looking like half skirt, half trousers, wrapped loosely about the figure from the waist to the feet. This is a necessary part of every dress. Over this some wore a tunic of another colour and material. Sometimes the dress had a body to correspond, crossing over the bosom, with large loose sleeves and very short waist. But in general a jacket, long or short—in some cases quite loose, in others fitting the figure pretty closely—was worn over an under-vest. The head-dress consisted generally of a little Cashmere handkerchief, black or some bright colour, and edged with gold or silver tinsel or spangles, pinned about the head; in some cases it was decorated with stars and other ornaments in diamonds; but some of the ladies, the old ones especially, had their heads tied up in anything that came to hand. I did not see a single turban in the harem. Long hair seems much prized among these fair ones; and I was amused at the naive attempts made by some of those who evidently studied appearance to produce a semblance of it. I (being shortsighted) was struck with admiration at the two long thick plaited tails that fell low down the back of a lady handsomely dressed in rich lilac silk, trimmed with silver. But when the lady approached, I perceived that the hair which showed under her head-dress was black, while the tails were of a light brown."

The reader must pay his respects to the bride:—

"This was the bride. Immediately gilt and satin-covered chairs were placed for us within a yard of the divan, and directly in front of it; and the invitation, 'Shoof aroussa' (look at the bride), was given. I have seldom experienced so singular an impression as that which seized me on obeying the injunction. There she sat—a girl of sixteen, very beautiful, rich, in the full possession of her woman's charms—but no woman. For the time being she was simply the *aroussa*—a show, a sight, a thing on which to hang gorgeous jewels, gold, glittering stuffs, feathers, embroidery—nothing more. She sat upright, supported and surrounded by cushions, her legs tucked or crossed under her, her hands folded on her lap, her eyes drooped. This position she never changed during the whole time—about an hour and a half—that we remained there. I shall never forget the cold, handsome, scornful, weary face I then gazed on, nor the suggestions it conveyed to me of the struggles between the external and internal life some of these women must undergo before they settle down into the usual routine of the harem existence. There was this young creature, passively and silently submitting to what to any woman must have been a frightful penance, physical as well as moral—submitting without a murmur expressed, while her face was one persistent protest against the enthrallment she was enduring, and which must have been inexpressibly painful; for her finely-cut closed lips were nearly colourless, and all her face was wan with the fatigues and constraint of her position, maintained daily during many consecutive hours."

Let us turn from the bride in her hour of triumph, and glance for a moment at a dowager-hour:—

"This old lady, who, in addition to being fat and shabby, was, as her subsequent conduct proved, so very jovial as to awaken a suspicion touching the use of stimulants, evidently considered that the answers indicated a very backward state of civilization. Did they sing at the wedding? she inquired, beginning herself one of the tuneless monotonous chants of which Eastern song consists. No. She tossed her chin with an air of pitying contempt. Did they dance? and here, scrambling to her feet, she began a slow swaying, rhythmical movement, twisting her arms and her head in a manner that would have been graceful, had some twenty years been taken off the lady's age, and some four or five stone from her weight, accompanying the dance with a slow song (to which, however, she gave anything but a 'slow' expression, in the slang acceptance of the word) and a clapping of the hands in time to the measure. And now, for the first and only time, did the bride indicate that she was a living woman, and not a deaf and dumb and

blind and senseless image. At the first movement of the old lady, the shadow of a smile flickered over her fine set features and was gone; but when the dance and song actually commenced, the passive scorn of her face changed for an instant into an indignant sneer; up went the chin, still lower dropped the lids, and a little inarticulate sound, indicative of contemptuous impatience, escaped her lips; then again her face became rigid. Meanwhile, considerable sensation was produced in the harem by the conduct of the old lady; and though some laughed, it was evident from the demeanour of the ladies in general, that they were greatly scandalized by the proceeding. But in vain. The dancer wavered and quavered on unheeding, addressing both dance and song especially to us, and, for the first time since my entrance into the harem, I began to acknowledge that there were cases where ignorance might be bliss; for there were evidently portions of the song so little suited to ears polite, that some of the women uttered exclamations of horror, and one or two covered their faces with their hands."

—Between Miss Power and Lady Mary Wortley Montagu the contrast is striking.

At Cairo Miss Power encountered Mr. Buckle, of whom she writes:—

"At Cairo we had the good fortune to fall in with one whose premature death a few weeks later now makes the souvenir of the encounter doubly interesting. This was Buckle, who, in his researches for fresh materials for his 'History of Civilization,' was now on his way back from a journey up the Nile. He had, on his arrival in Egypt, brought letters of introduction to the R—s, so that as they were already acquainted he came almost immediately to call, and was asked to dinner on an early day. I have known most of the celebrated talkers of—I will not say how many years back—of the time, in a word, when Sydney Smith rejoiced in his green bright old age, and Luttrell, and Rogers, and Tommy Moore were still capable of giving forth an occasional flash, and when the venerable Lord Lyndhurst, delighted in friendly and brilliant sparring at dinner-tables, whose hosts are now in their half-forgotten graves. I have known some brilliant talkers in Paris—Lamartine and Dumas, and Cabarrus, and brightest, or at least most constantly bright of all, the late Madame Émile de Girardin. I knew Douglas Jerrold; and I am still happy enough to claim acquaintance with certain men and women whose names, though well known, it were perhaps invidious now to mention. But, for inexhaustibility, versatility, memory, and self-confidence, I never met any to compete with Buckle. Talking was meat, and drink, and sleep to him: he lived upon talk. He could keep pace with any given number of interlocutors on any given number of subjects, from the abstrusest point on the abstrusest science to the lightest *jeu d'esprit*, and talk them all down, and be quite ready to start fresh. Among the hundred and one anecdotes with which he entertained us I may be permitted to give, say the hundred and first. 'Wordsworth,' said Charles Lamb, 'one day told me that he considered Shakespeare greatly over-rated.' 'There is an immensity of trick in all Shakespeare wrote,' he said, 'and people are taken in by it. Now if I had a mind I could write exactly like Shakespeare.'—'So you see,' proceeded Charles Lamb, quietly, 'it was *only* the mind that was wanting!' We met Buckle on several subsequent occasions, and his talk and his spirits never flagged; the same untiring energy marked all he said, and did, and thought, and fatigue and depression appeared to be things unknown to him."

Of such gossip there is an abundance in Miss Power's entertaining volume, which is a success because she usually confines her remarks to the trifles which she understands. The poorest part of her performance is where she rides out from Alexandria to explore Roman remains, and as she gallops her donkey homewards composes some singularly feeble verses, on 'The Grave of a City.'

*Wills from Doctors' Commons. A Selection from the Wills of Eminent Persons proved in the Prerogative Court of Canterbury, 1495—1695.* Edited by John Gough Nichols and John Bruce. (Printed for the Camden Society.)

THE records in Doctors' Commons are open to students of history, and the world is not loosed from its foundations. Never was locality so absurdly guarded to no good end. When admittance was given, it was for money paid down; and the reader of a will was watched as a man likely to be guilty of larceny. He came there, of course, for information which he particularly desired to remember; but if he attempted to take a note, to assist his memory, the watchers were upon him; and the poor man, rebuked, bewildered, and half-conscious that his reputation for morality was small in the estimation of the vigilantes, withdrew from the office neither wiser nor better than he came.

Thanks to Sir John Romilly and Sir Cresswell Cresswell, such reformation has been made that all wills may now be freely read and copied, the dates of which are previous to the year 1700. We hope to see an improvement even upon this great step, and that all wills which are a century old may serve to illustrate social, political or religious history, if students can get anything out of them for that purpose.

Into the collection now accessible, Messrs. Nichols and Bruce have dipped, and brought up between two and three dozen wills, whose dates range over two centuries. They are of persons of various degrees, from the mother of Edward the Fourth to Davies the writing-master; and most of them display the common alacrity of testators in giving away money after their deaths, when it really becomes the property of their heirs. There are some exceptions to this practice, in which case the person benefited is named; and the moribund testator, having done what he liked with his own, intimates to his heirs that, as far as that person is concerned, the property which has fallen to their hands will suffer no diminution.

In the very first will, that of Cecily, Duchess of York, dated 1495, we find an early allusion to carriages, in the legacy "to my daughter of Suffolk the chair with the covering, all the cushions, horses and harness belonging to the same, and all my palfreys." A later bequest to Richard Boyville and Griselda, his wife, gives to that couple, among other things, "my chariot, and the horses, with the harness belonging thereunto"—a lot that might figure in any modern Duchess's will of this later era. The books of this not too happy lady, the Duchess Cecily, consisted of a *Legenda Aurea*, Lives of St. Catherine of Sienna and St. Matilda, and an antiphoner with the rules of music in the latter end, with a "legend book," a "collect book" and a "gospel book." On the other hand, the widow of him who was slain at Wakefield died possessed of much miscellaneous property,—of which she gives to Dame Jane Pesemershe, widow, "mine inn that is called the George, in Grantham." The whole is devised "at my castell of Berkehamstede," where the greatest of the Plantagenets had kept his Court, and under the shadow of the relics of which nigger melodists now ply their harmony and Aunt Sally endures the assaults of all comers.

We should have liked to have heard more in detail of the books of Archbishop Warham, the predecessor of Cranmer, at Lambeth. We learn, however, that he lent them, and he bids his nephew, William Warham, to keep those which the said nephew had borrowed! The rest are "pricksong books," theological books, ledgers, grayles and antiphoners, bequeathed to various colleges. Stephen Gardiner, Bishop of Win-

chester, leaves "to Thomas Worlyche, all my humanity and law books," and Casaubon, in 1614, "to the library of the French Church in London four of my greatest books among the fathers, and my Gregory Nyssen Manuscript." Of Prynne's library we get fuller knowledge from these details:—

"Item, I give to the library of Lyncolnes Inn all my manuscripts of Parlyament rolles and journalls, and other records not yet published, together with my *Rerum Germanicarum Scriptores* in five, *Rerum Hispanicarum Scriptores* in 4, and Goldastus in 3 folio volumes. Item, I give to the library of Oriall Colledge in Oxford, whereof I was both a member and a tenant, my Ocham upon the Sentences, Saint Bugel's Revelacions, Laurentius Surius his Comments in 4 tomes, and one of each sort of my owne printed bookes, which they yet want. All the rest of my divinity and ecclesiastical history bookes I give to my deare brother Mr. Thomas Prynne, and all my other history bookes, phisick, philosophy, chirurgery bookes, and poets I give to nephew William Clerke, with this proviso, that he shall not sell them. And for my law bookes I give aoe many of them to my brother George Clerke as he shall make choyce of."

The editors add in a note—

"The books given to Lincoln's Inn are not indicated in the library of the Society as having been the subjects of this bequest; but several of the manuscripts in that library have Prynne's handwriting in them, or can be shown in other ways to have passed through his hands."

Prynne left to Tillotson "one of each of my three tomes of my 'Exact Chronological Vindication,' 8vo., bound." William Lilly, the astrologer, bequeaths his "library of books" to his wife Ruth; and Vossius makes precisely the same bequest "to my loving niece, Attia." This latter collection was held to be the best then in the possession of a private man (1688), and it was bought by the University of Leyden.

The tracing of the descent of pictures is not much facilitated by these documents, but something of interest concerning them is not wanting. Archbishop Warham, for instance, leaves to his nephew all his clothes hanging "in the chamber in which I sleep at Knoll, in which are the pictures of Jesus Christ, John the Baptist, and of some of the other Apostles, which I bought from my lord Sir Arthur Darcy"; and further to the same nephew the hangings "in another room in which I sleep at Knoll, in which are pictures of huntsmen, bears, boars and stags, which I bought from John Barret." Some of these pictures may still exist at Knowle Park, though that possession has so often since changed hands.

Isaac and Peter Oliver, specimens of whose handiwork may be found at Kensington, meet together in the following extract from Isaac's will:—

"I give and bequeathe to my eldest sonne Peter, yf he shall live and exercise that arte or science which he and I nowe doe. But, if he shall dye without yssue and not use the same arte, then I will that all the same drawynges onely shall remayne to such an other of my sonnes as will use and exercise that arte or science. Item, my will ys that my sayed sonne Peter shall have the first proffer of the sale of my pictures that shalbe soulede, and fyve shillings in a pound cheaper than any will give for them."

Great as Isaac was as a miniature painter, he was excelled by Peter. The Digby collection of Peter's miniatures was one of the features of the Strawberry Hill sale. Another master, Lely, directs his pictures to be sold. They were so numerous, including the drawings, as to take six weeks in the selling. They realized 26,000*l*.

In such remote times as 1529 there was no directing money to be invested in Consols, as will be seen by the will of Dame Maude Parr, mother of Queen Catherine Parr, and of Anne,



wife of the first Earl of Pembroke, of the Herbert family:—

"I will that all suche money that I have in keeping toward the marriage of my daughter Anne, whiche my husband willed to hir, and all suche plate and other bequestes as I have willed to my said daughter Anne by this my will, be putt into an indifferent place in suer keeping in cofers locked with divers lockes, wherof every one of my executors and my said daughter Anne to have every of theym a key, and there yt to remayne tyll it ought to be delyvered unto hur."

Cardinal Pole, too, husbands his money well. He could not have foreseen that Matthew Parker was to succeed him in the Archbishopric of Canterbury; but he particularly protests against his estate being called upon for dilapidations:—"Pro dilapidacionibus autem non est cur successor meus in ecclesia Cantuariensi aliquid petat, cum in melioramentis domorum ut liquido apparet his paucis annis quibus eidem ecclesie prefui plusquam mille libras expendim"; and 1,000*l.* was no small sum to have expended on improvements during a two years' tenure of the primacy.

To Pole and to Queen Mary, Stephen Gardiner is particularly flattering in his will. To the latter, whose graciousness he could not requite if he were to live many lives, he leaves "a cup of gold with a sapphire in the top, as worthy to have precious stones and gold as ever was a princess." To Pole is bequeathed "a ring with a diamond, not so big as he is worthy to have, but such as his poor orator is able to give."

The most business-like will, and one of the briefest, is that of Frances, Duchess of Suffolk, and mother of Lady Jane Grey. The widowed Duchess re-married with her equerry—superintendent of her stables, in fact,—Adrian Stockes. "Has she married her horsekeeper?" said Elizabeth to Cecil.—"Yea, madam," the latter is reported to have answered,—and he was a bold fellow if he did,—and she says you would like to do the same with yours"—alluding to Leicester. The Duchess by courtesy, Mrs. Stockes according to Canon and Civil law, was happy, we suppose, with Adrian, for she bequeaths to him everything she possessed, and that for the very sufficient reason "that the said Adrian Stockes, my husband, is indebted to divers and sundry persons in great sums of money." Admirable specimen of womanly foresight and kindness, where a wife consoles her husband for his loss, by paying his debts!

Uncles are not so unreservedly liberal to their nieces. Here is Sir Thomas Gresham, who must have had a precocious young kinswoman, for he bequeaths 300*l.* to his niece, Catherine Neville, to be paid on her marriage-day, "so that she may not afore she be fiftenth years of ayge." Barbarous *avuncule*, to keep Kate Neville waiting to such an advanced time of life before she might give her hand to a lover! It reminds us of the maid in the French ballad, who sings,—

Hier, Damon, qui me poursuit sans cesse,  
M'offrait un cœur tout prêt à s'enflammer,  
Allez, lui dis-je, allez à la jeunesse!  
Moi j'ai quinze ans, on ne doit plus m'aimer!

Although most of the wills deprecate all disputes, some of them must have given fine grounds for that rare domestic luxury—a family quarrel. Such must have been Casaubon's bequest "to the son who, walking in the fear of God, shall be the fittest to sustain my family, I do give the cup of Mr. Scaliger, of most happy memory." Here was a legacy to set brethren at issue. Who was to decide the question? Apparently the mother—which circumstance was not likely to render the settlement more easy.

Then, again, here is that triple rake, Wilmot, Earl of Rochester, speaking of his dear wife, Elizabeth Mallet, and their children, and adding to their legacies a bequest "to an infant child of the name of Elizabeth Clarke, forty pounds annuity, to commence from the day of my decease, and to continue during her life." Was this last and little Elizabeth the daughter of another Elizabeth, "the great Mrs. Barry," who was then drawing tears at Dorset Gardens by the most touching of all her creations, Monimia, to Betterton's Castalio? But, perhaps, Lady Rochester—the Mrs. Mallet whom Lord Herbert wished to have, Lord Hinchinbroke did not care to have, Lord John Butler could not have, Popham would have done anything to have, and Rochester was determined to have, for a wife, and so carried her off by force and married her—construed mildly of proceedings, of which Prince Rupert speaks more unreservedly in his own case than Rochester does in his.

We have drawn these illustrations of past life and death from only a few of the wills in this volume, put forth under worthy editorship. It is a book in which everybody seems to prosper by death, even the dying who are full of hope, but especially the heirs who come into possession, and who,

—like the black and melancholic yew-tree,  
Do stand and root themselves in dead men's graves,  
And there do prosper.

*A Commentary, Critical, Experimental, and Practical, on the Old and New Testaments.* By R. Jameson, D.D., A. R. Fausset, A.M., and D. Brown, D.D. Vol. V. *Matthew—John*, by D. Brown, D.D. (Glasgow, Collins; London, Nisbet & Co.)

COMMENTARIES on the Bible are plentiful, and their number increases from year to year. It is very difficult, however, to write a good one. A single scholar cannot do so on the whole Bible. Excellence in this department, as in others, can only be attained by division of labour; different men taking different books. To some extent, the present Commentary partakes of this benefit. It is distributed among three divines; and the first instalment consists of the four Gospels. According to the title it is *critical*. It had been better, however, that the department in question should have been omitted; for the specimens of criticism are comparatively few and of inferior merit. The scholarship of the writer is evidently of small grasp. This appears plainly enough from the introductions to the Gospels, where difficult questions are settled in a very perfunctory way. Thus in speaking of miracles, he asserts, in an off-hand style, "To our thinking, the possibility or credibility of a miracle is simply a question of Theism or Atheism. If there be no God, there can be no miracle, in any proper sense of the term. But if there be, 'the laws of nature' are but his own method of rule and his own physical creation." No light whatever is thrown on the points handled, such as the primitive language of Matthew's Gospel; and the proof for an Aramean original is badly stated. The reasoning is like that of an advocate, who takes his side at the beginning. When the writer asks, "Who can readily bring himself to believe that if such Hebrew original of the Gospel according to Matthew was in existence for nearly four centuries, the orthodox Church would have allowed it to go out of their own hands almost from the first, and that this treasure was preserved exclusively among a contemptible body of Judaizing heretics, who at length melted away altogether, and their Gospel with them?"—the reader sees the writer's incompetency to deal with questions of a critical nature. This is confirmed by the note on John v., 3, 4, where

it is stated, incorrectly, that the external evidence for the authenticity of the passage is much stronger in fact than in appearance, and that the internal evidence is quite sufficient to outweigh even stronger external evidence against it than there is. Equally wrong is the tenor of the remarks made upon John vii., 53—viii., 11, the genuineness of which is upheld contrary to the most convincing evidence. In like manner, Mark xvi., 9—20 is defended as an authentic part of the Gospel, and it is gravely asserted that "the argument from difference of style is exceedingly slender." But it is needless to show the worthlessness of the commentator's critical judgments. No scholar can attach the slightest value to the portions which bear this character.

The value of the work lies in the experimental and practical part of the notes, which is the largest. Here the Calvinistic theology of the Westminster Confession of Faith underlies the whole; and therefore the volume may be popular with those addicted to that system. With many of the annotations we incline to agree. They are instructive, edifying, devotional. The commentator writes clearly, and displays much good sense. Plain readers of the New Testament will thank him for his help. Yet it cannot be said that *exegesis proper* is the body and soul of the Commentary. It should be so, but it is not. Difficulties are not explained. In many cases they are not even attempted. Thus, not a word is said of the *subjective or objective* nature of Christ's temptation. It is simply assumed that the whole was objective. The first two chapters in Matthew's Gospel are beset with great difficulties, most of which are ignored. Those who look to the work as a *commentary proper* courageously entering into, and attempting to explain the difficulties inherent in the words of Scripture, will be greatly disappointed. Thus, the word "therefore," in John, vii. 22, is passed by, the commentator not knowing apparently that the two Greek words so translated belong to the preceding verse, not to the twenty-second. In many instances, Barnes's notes are superior in exposition. Thus in Matt. i. 22, the expression *that it might be fulfilled*, &c., is passed over; whereas Barnes has a very good note upon it. Had the commentator given more space to exegesis, and less to sermonizing remarks—had he refrained from inserting pieces of hymns and sacred poetry, reserving his space for more important matters, he would have produced something better. As it is, the value of his book is not great. There is more of pretence than performance in it. We notice, in conclusion, that the spirit of the annotations is moderate and good. Bitterness and intolerance hardly appear. Here and there, there is an allusion to the Tübingen school and the Unitarians, which might have been spared with advantage, but such phenomena are rare.

#### NEW POETRY.

*The Laureate Wreath; and other Poems.* By John Edmund Reade. (Longman & Co.)—Mr. Reade has heretofore given better proofs of his ability than are to be found in the book before us. 'The Laureate Wreath,' though it has a few good lines and truthful descriptions, is tedious as a whole. The style is frequently vague and pretentious; and not all the amplitude of verbal drapery can lend dignity to the meagre ideas which it too often envelopes. Here is an example in point:—

There are three gods in one that rule mankind,  
Idols material and self-create,  
Before whose shrines we offer sacrifice,  
Time, life, and circumstance. While onward roll  
Their chariot-wheels whose cycles are our years,  
There is no ill cast forth without its good,  
The attendant shadow, and no wrong but brings  
Awarding retribution, that ungrasped

By the quick hand and ever-watchful eye  
Is lost for ever. Chance no substance owns,  
The anarch ghost embodied in the fate  
Which is necessity.

—These lines have certainly an imposing sound, but no corresponding depth or justness of thought. In what sense, for instance, can time be so distinguished from life, or life from circumstance, as to make them three separate powers? Either time and life are the mere spheres in which circumstance evolves itself, or, if otherwise understood, they are identical with circumstance; and in neither case can they form a trinity of causes. Besides this, when we are told of their operation that there is no good without ill, and no wrong without retribution, we cannot but feel that such very plain axioms might have dispensed with the pomp of a metaphysical introduction. The most serious objection, however, to Mr. Reade's poem is the unreality of its interest and story. A "grey and thoughtful man," who bears the romantic name of Astrophel, and whose high and open brow is "signed by ancestral race," rather imprudently goes to sleep upon the grass. In this condition he is found by Cornelia, the heroine of the poem, and her father. Cornelia and Astrophel love at first sight, and the latter is invited to be a guest at her father's house. We next learn that Astrophel, notwithstanding his high birth, is very poor; but as he is also a poet of the loftiest order, his indigence takes a romantic colour from his genius, and endears him still more to the susceptible Cornelia. When her father's guest, Astrophel meets another poet, Auriol of the West, whose second-rate effusions are highly popular, while the nobler strains of Astrophel are comparatively neglected. A trial of skill takes place between the rivals, in presence of the company assembled, who have the bad taste to prefer the verses of the inferior genius. Astrophel forthwith quits Cornelia, resolving never to marry her until he has achieved a reputation and reversed the judgment in his rival's favour. This he eventually accomplishes. A second audience of judges is convened, both poets again declaim their compositions, and this time Astrophel comes off triumphant. Cornelia bestows on him the wreath, and he is now content to accept the hand which she accords, and to ascribe his victory to the inspiration of her love. How utterly foreign all this is to modern habits and notions, we need not point out: it has, moreover, the graver fault of being untrue to the dignity of genius. Unappreciated poets have ceased, now-a-days, to weary society with their complaints; and it is to be hoped that they have a higher object than the laurel won at a public competition. As some of the works here ascribed to Astrophel have subjects in common with those of Mr. Reade's previous poems, we cannot avoid the inference that the fictitious bard in 'The Laureate Wreath' is intended for a reflex of its author. From this point of view, Mr. Reade's protest against public taste is, to say the least, ill advised. We have every respect for him as one who has devoted his life to worthy labour, although he has often been unfortunate in choosing themes which had already been treated by celebrated writers. We could point out many fine passages in his poems which, owing to this cause, have been unduly neglected. In his tragedy of 'Catiline' he took more independent ground; and the vigour and characterization displayed in that work might have found a response in days when the classical drama had admirers. Mr. Reade, however, would do more wisely to let his writings speak for themselves than to speak for them. If they have true claims upon public attention, it will one day be conceded. The result depends upon their own qualities, not upon the author's opinion of them.

*Mirvan: a Moorish Tale, &c.* By an Author without a Publisher.—'Mirvan' is introduced by a Preface in which the author, Mr. J. A. Smith, complains bitterly of our leading publishers. None of them, it seems, would undertake to issue his volume, even at the expense of the writer, who, indeed, received from one firm an intimation that they "never published works which did not issue from the press of their own printers." We cannot direct Mr. Smith to any remedy for hardships of this kind. They are but illustrations of a universal law,

which compels every new labourer to prove his merit in the face of difficulty, and which gives capital the power to be exclusive. There are really no means, legal or moral, by which publishers can be forced into the service of unknown genius. They may show blindness to their own interests, the consequence of which is that they miss a prize,—or they may be simply arrogant, in which case they send the author to houses of humbler standing and more pliant dispositions, and thus help to establish their future rivals. Commercial power, like any other power, if misapplied, thus draws on itself a natural retribution. We know of no other penalty that would be just or even possible. Our readers may wish for a sample of the book which publishers have declined to introduce. This description of Mr. Smith's heroine is perhaps as good a one as we can select:—

The strain hath ceased, and o'er her lute  
A lady bends with pensive brow;  
But though her passion's voice is mute,  
Her inward thoughts tumultuous glow,  
And fan with scarcely hidden sighs  
The love-light of those dove-soft eyes.  
Her neck the sculptor's marble shames,  
Her soft sunned cheek the orient claims,  
And keeps such beauty still a prize  
'Mong passion-flowers and Paynim skies.  
As musk-rose in dawn's ruby ray,  
As dream that haunts the waking day,  
As virgin white rose with the blush  
Of conscious purity appears,  
Her inward love's impassioned gush  
Warms the ripe peach her rich cheek wears,  
And stirs a soul, by joy inspired,  
With beauty's dream of passion fired.

—Further on we meet with a hand-to-hand combat, which is told with considerable force. Indeed, the story throughout is sufficiently fluent and lively to be readable. It has nothing, however, original enough to seize on the memory or to invite re-perusal.

#### NEW NOVELS.

*Grace of Glenholme.* 3 vols. By William Platt. (Newby.)—Mr. Platt's stock-subject for illustration appears to be money, and its influence on those who possess it, or who wish to possess it. His stories are provoking,—they offer glimpses of a plot, capable of being made thoroughly interesting, and the glimpse afforded in the early pages lures the reader on, in a hope that, we regret to say, is never realized. The story itself is swamped, and the interest frittered away in prolonged conversations between characters who do nothing to help on the story, and who talk at their leisure and for the pleasure of the author, whilst the story itself is so cramped and curtailed, that instead of gradually ripening to a conclusion, the explanations are huddled together in a few pages, and the dénouement is precipitated in a crude, unsatisfactory manner: the whole story resembling an ill-dressed joint of meat, burnt to a cinder on one side and not cooked at all on the other. Apparently, Mr. Platt wishes to develop his characters,—but mere characters who only talk, and do nothing but enter right and exit left or centre, and who do not contribute any action to the story, are tiresome supernumeraries—no matter how naturally they may be dressed or described: if they say nothing to interest the reader, it is no matter how easily or characteristically they may discourse. The story of 'Grace of Glenholme' might have been made extremely interesting, but as it stands we can only record our disappointment at seeing good materials produce so little effect. Mrs. Kitty Oldcastle is a woman of immense fortune, which she has inherited from a brother, to the total exclusion of her sister Amy, who having made an imprudent marriage and gone out to India with her husband, has never been forgiven. There is some skill shown in drawing Mrs. Kitty's character; who, hard, capricious, proud and tyrannical as she is, cannot be called a wicked woman, and the reader is obliged to feel a regard for her, although it is evident she has done something at which her conscience is ill at ease. There is knowledge of human nature shown in the mode in which she endeavours to quiet her remorse by doing anything and everything except make atonement to the individuals whom she has injured. She is not naturally a bad or designing woman, but she is proud and hard, and having once done wrong, will

not own to it, but obstinately persists in trying to turn wrong into right. She refuses to recognize her sister Amy, who has been left a widow under tragical circumstances, but she adopts a mysterious baby, which has been dropped into the river one night by a dark lady attired in a long black cloak. This baby grows up to be a beautiful young lady, whilst Amy's baby is a little boy, who grows up into an equally-beautiful young man, whose name is Ernest Harrington. These two babies are of course destined for each other, but instead of working out the tragedy begun by the death of Amy's husband, the whole of the three volumes is occupied with the amiable endeavours of the doctor, the clergyman and an old servant to penetrate the mystery that lies on Mrs. Kitty's conscience; they carry on their conversations in a semi-jocular manner, and always with some reference to future legacies. There is an intriguing solicitor and an intriguing poor niece, companion to Mrs. Kitty, well described; and no use whatever is made of the dark lady, who does nothing else except lose a locket, containing two miniatures, which, after lying exposed to wind and weather for seventeen years, is discovered in all its pristine freshness, and of course leads to the discovery of Miss Grace's parentage; but the author dallies with his subject, doing only the easy parts of the story, till the interest grows quite cold; and when the closing scene comes, when the wrong is made right, and there is a grand awarding of poetical justice, the reader has pretty well ceased to care about the matter.

*Cost of a Secret.* By the Author of 'Agnes Tremorne.' 3 vols. (Chapman & Hall.)—This is a clever but uncomfortable novel; it is not natural or probable. A Monsieur Corsand, a French hero, and the noble French Providence of the book, has made a secret marriage before the book begins, and events are in a considerable state of complication when the story opens. Cordelia Ashley, a beautiful young woman, full of musical genius, with a divine voice, is living apart from her husband with her own family, who, though worthy people, are entirely uncongenial. There is a mystery and much discomfort in her position; her own marriage has been unhappy; but what has been the matter the reader does not know. Cordelia leaves home, goes to Italy, becomes a *prima donna*, has immense success, and the mystery about her husband grows more impenetrable. M. Corsand goes for a great deal in the difficulty. There is a Russian princess of the stamp of fascinating demons, familiar to readers of French novels, who makes mischief between Cordelia and her husband; but the reader can make nothing out of the entanglement. Cordelia, it appears, is the only one who knows the secret of M. Corsand's marriage; his wife is dead long ago, but he still persists in the secret, and he is mistaken for Cordelia's lover. It is not until everybody has been made miserable and Cordelia is nearly dying that M. Corsand magnanimously resolves to act with common sense, and to sacrifice a secret for which the most flimsy reason only existed. The air with which he discloses the innocent fact that he had been the lawful husband of a rich and excellent woman is almost comic, although the author does not intend it as such. The conclusion is, that he had done wrong to make an inviolable secret of what has so bitterly compromised another; whilst the other actors in the story apportion their own respective shares of blame; only the Russian Princess, the "white devil" of the story, insists on being a good angel, and will not own to having done anything but what is heroic. The story winds up comfortably; but the radical fault remains—the plot is theatrical and unnatural, whilst the "secret," which it has cost so much to keep, is machinery too slight for the strain upon it.

*The Fate of a Year: a Novel.* By Miss Sarah Stredder. 3 vols. (Skeet.)—We should imagine that the novel with the above rather vague title was a first attempt. It is not without promise of better things; but the author must be warned not to tease her readers out of all their interest by long desultory conversations, which interrupt the action, and by telling the story in hints and allusions and fragmentary incidents. The story is fatiguing to follow, and not particularly worth the trouble. Vero-



nica and her brother Rayner, the orphan brother and sister, living with an old miser uncle, are well sketched, but they begin and break off so often that the reader grows tired before the story fairly begins. The indecision of George Elishaw, and his conduct to Veronica, does not give the reader much promise of happiness for their future married life, which gleams out at the end, and is intended for the bright evening after a day of clouds and rain. The loves of Agatha Brandistone and the impoverished owner of Romanleigh is a pathetic story, which would move the reader more if it were more distinctly told, and if the Master of Ravenswood and Lucy Ashton had never been heard of. The novel wants force and distinctness. There is a constant intrusion of secondary characters, who overcrowd the stage and hinder business. If the work had been shortened by the suppression of extraneous characters, the story would have gained considerably in interest. 'The Fate of a Year' is not satisfactory as a whole, but we repeat that it gives the promise of better things.

## OUR LIBRARY TABLE.

*The Alpine Journal: a Record of Mountain Adventure and Scientific Observation.* By Members of the Alpine Club. Edited by H. B. George, M.A. (Longman & Co.).—A very desirable new Quarterly, which though consisting only in the present number of but few pages will probably enlarge its dimensions and include more miscellaneous matter than the number before us does. All kinds of useful scraps for pedestrians and mountaineers, together with a Notes and Queries department, should be added. If made a thoroughly accessible and popular medium of communicating Alpine information and science, it will probably live out the days of periodical peril; but if suffered to be merely a bare record of adventures in the High Alps, its interest will be limited to the few who dare the arduous passes and climb the greater heights. All the papers in this number are of value, but they mostly lack liveliness, excepting Mr. T. J. Kennedy's account of Zermatt and the Matterhorn in winter. In the course of two or three pages that gentleman will describe his toiling up the much-encumbered valley of St. Nicholas to Zermatt, and his bold, not to say rash, attempt to scale the Matterhorn. Of course he failed, but he has not failed to interest all who have trodden the same ground—save and except the Matterhorn itself.

*Something New; or, Tales for the Times.* By several Writers. Edited by Eustace Wilberforce Jacob. (Faithfull).—The times must be sadly out of joint if they can find pleasure in the miserable little novelettes which make up this volume of rubbish. What right, apart from their singular folly, they have to the title of 'Something New' we are at a loss to say. Stupid stories are common enough; and it is no new thing for several silly people to lay their foolish heads together and produce a joint work, in the hope that their combined weaknesses may appear a phalanx of powers to the eyes of simple gazers. It is customary for sheep to run about in flocks. Far from novel also are the charitable professions of the several writers, whose avowed object in putting forth their opusculi is to swell the receipts of the "Lancashire Distress Fund." Never does a London season pass by without exhibitions of that sort of benevolence which induces amateur actors to hire a theatre, and in the name of an hospital, tout for spectators to whom they may exhibit their histrionic powers. There is, however, something unusual in the frankness with which Capt. Jacob avows the means by which he has obtained money from the public, and the reserve that makes him keep a profound secret the exact amount which he has squeezed from the charitable. "I had certainly," observes the Captain, in a Preface which either admits too much or says too little, "intended bearing the whole expense of publication; but I soon saw that it would do no service to the Lancashire Distress Fund unless, in order to secure the desired result, I determined to publish it by subscription. To those who have so kindly aided me by subscribing to this volume, I would tender my grateful thanks. It is simply from

a reluctance to multiply matter that I have been obliged to omit their names." The gallant Captain's "reluctance to multiply matter" is, we presume, reluctance to incur the additional expense of publishing the list of his pecuniary contributors. The terms, therefore, in which he apologizes for his reticence imply that his subscribers have been numerous, and that the sum of money confided to his hands has been considerable. Such being the case, we would gladly have received more exact information as to the mode in which he has hitherto carried out a public trust. People who are asked to buy these worthless tales for the sake of the "Lancashire Distress Fund" may reasonably be curious about the proceedings of their almoner, and ask how much he has collected, what proportion of the gathered fund he has paid to Miss Faithfull, and what proportion has been absorbed by the cost of advertisements and other incidental expenses. When every committee for raising a "Lancashire Distress Fund" has presented the public with a balance-sheet, why should Capt. Jacob not be called on to render an account of his stewardship? Doubtless he has acted with good faith and to the best of his abilities, but his "reluctance to multiply matter" leaves his subscribers much in ignorance as to the amount of good their charity has done to the suffering operatives.

*Matilda the Dane.* By C. J. Collins. (Ward & Lock).—A story on the too well known tradition of Matilda of Zell and Count Struensee. Where the outline, progress and dénouement of a drama have been so minutely set before the world that no room is left either to ask or to answer any further questions, to attempt a romance upon the subject at this time of day is unremunerative labour. There is nothing novel or original in this volume.

*The Farm Homesteads of England.* Edited by J. Bailey Denton. (Chapman & Hall).—We have here a general acquaintance with the agricultural districts of England, good judgment in the selection of the best specimens of farm architecture, great skill in draughtsman and lithographer, and the best typographical ability, all united in the production of a work at once useful and ornamental. Mr. Bailey Denton has done well to publish pictures and working drawings of buildings when their fitness to the farms on which they have been built has been proved by actual experience. Designs for ideal circumstances would not have been so satisfactory. He has also done well to publish, in short descriptive essays accompanying the drawings, an account of the farm-buildings which have been thus selected as the models and illustrations of those rules in farm architecture which, in the concluding part of his volume, he has to discuss. His readers will thus be able to appreciate the soundness of his reasoning and the general applicability of his rules. The work is being issued in Parts: each of which contains the particulars, in ground-plan and isometrical perspective, of three selected homesteads. Part I. describes in this way the Prince Consort's Flemish Farm, the Duke of Bedford's Thorney Farm, near Peterborough, and Bucken New Farm, near Kimbolton, the property of Col. Linton. Part II. contains similar illustrations of first-class farms in Gloucestershire, Lincolnshire and Oxfordshire. The whole volume when completed will present a very striking picture of the complete equipment which agriculture now requires and very generally possesses.

Of publications on American affairs and other subjects we have to mention *An Appeal to the American People and a Protest against the American People; together with Three Letters in reference to the Great American Question, Peace or War?* (Tallant).—*A Letter to W. H. Russell on Passages in his 'Diary North and South,'* by A. D. White (Stevens).—*Union Foundations: a Study of American Nationality as a Fact of Science,* by Capt. E. B. Hunt (Trübner).—*Peace the Sole Chance now left for Re-union,* by J. L. O'Sullivan (Brown).—*Refutation of Fallacious Argument anent the American Question* (Ridgway).—*A Northern Plea for Peace,* by the Hon. W. B. Reed (Macintosh).—*Holmes's Magneto-Electric Light as applicable to Lighthouses,*—*A Statement of the German-Danish Question, with reference to the Propositions for its*

*Adjustment lately made by Great Britain* (Leipzig, Brockhaus).—*Four Centuries of Modern Europe,* by T. B. Bishop (Freeman).—*Short Explanation of the Sketch of the Analytic Universal Nautical Code of Signals,* by Count D'Escayrac de Lautour (Hotten).—*Military Despotism; or, the Immiskilling Dragon: Addenda to the Case of the late Regimental Sergeant-Major Lilley* (Chapman & Hall).—*The Flying Dutchman, and Precursor of the Overland Route to India* (Dublin, Robertson).—*Letter to the Most Noble the Marquis of Clanricarde on the Sale of Waste Lands and Law of Contract for India,* by J. O'Brien Saunders (Ridgway).—*The Abolition of the Law: an Essay,* by the Rev. Dr. Whately (Hodges, Smith & Co.).—*Iron-Clad Sea-going Shield Ships,* by Capt. Coles (Harrison).—*London and its Gas Companies,* by S. Hughes (Waterlow).—*Remarks and Experiments on English Hexameters,* by C. B. Cayley (Asher).—*The Metric System: its Prospects in this Country,* by the Rev. J. Kerr (E. Wilson).—*The Science of Ship-building considered in its Relations to the Laws of Nature,* by H. B. Wilson (Potter).—*Mr. Cobden's Speech on the Foreign Enlistment Act* (Ridgway).—*Insecurity of British Property in Peru,* by H. De Wolfe Carvell (Chapman & Hall).—*Sequel to 'Britons Robbed, Tortured and Murdered in Peru,'* by Capt. Melville White. —*Capt. Melville White to Earl Russell* (Hardwicke).—*The Nemesis of Drink: Passages in an Autobiography,* with a Preface by the Dean of Carlisle (Hatchard).—*Outlines of a New Theory of Muscular Action,* by the Rev. S. Haughton (Williams & Norgate).—*Ought France to worship the Bonapartes?* Ahkriman I. (Hardwicke).—*An Appeal to the British Public on behalf of the Indian Tax-payers,* by C. Bathoe (How).—*Observations on Wine,* by A. and H. T. Grainger (Lynn).—*The Essentials of a Healthy Dwelling, and the Extension of its Benefits to the Labouring Population,* by H. Roberts (Ridgway).—*and Report of the Supposed Progressive Decline of Irish Prosperity,* by W. N. Hancock (Dublin, Thom).

## LIST OF NEW BOOKS.

Albert's (Prince) Golden Precepts, 2d edit. 16mo. 3/6. 8/6. 10/6.  
Austin's Lectures on Jurisprudence, Vols. 2 and 3, 8vo. 24/6.  
Bacon's Proficiency & Advancement of Learning, Summary of, 9/6.  
Bachofen's Souvenir, The Illumin. by Stancely, n. ed. 8vo. 12/6.  
Bacon's Volume of Fact, Fiction, History and Adventure, 5/6.  
Bretherton's Laws affecting the Qualifications of Voters, 16/6.  
Brown's (Stafford, M.A.) Memoir, with Extracts, by his Widow, 3/6.  
Brown's Outlines of Modern Farming, Vol. 2, 12mo. 8/6.  
Cayzer's One Thousand Arithmetical Tests, 2nd edit. 12mo. 1/6.  
Charlesworth's Ministering Children, new edit. 8vo. 2/6. 1/6.  
Chesterford and some of its People, 3 vols. post 8vo. 31/6.  
Chubb's Chapel, by the Author of 'High Church,' 8vo. 3/6.  
Dixon's Lives of the Archbishops of York, ed. by Raine, V. 1, 12/6.  
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## ALBERT THE GOOD.

AFTER a dozen years, the glories of 1851—the triumphs of peace and genius, of art, of commerce, of inventive skill—have been illustrated in marble and expressed in bronze. After a dozen years! In those few words lurks the true cause of an unexpected and a mournful association of ideas. The trophy which we have raised is not a memorial; it is a cenotaph. It tells us less of triumph than of death. The commemoration of the great congress in Hyde Park has been nobly made by the public, and its meaning has been well expressed

by the sculptor in his group of figures; yet the glories of 1851 are to the popular mind of only secondary interest. Albert stands first, the Exhibition next. In the dedication of Wednesday the world, we may be sure, thought less of the Crystal Palace and all its wonders than of that prince of men who first conceived it in his mind, and then by skill and courage translated the idea of his soul into its perfect material shape. It was an unwelcome rather than an infelicitous combination; the fitness being perfect, while the need for that fitting combination was full of pain. The figure which should have crowned the pedestal in the Horticultural Gardens was a Britannia—making the whole work symbolical, instead of partly real and partly ideal, as it now stands, to its manifest artistic loss. But the years consumed in making out the original thought brought with them changes which compelled us to adopt new plans. Britannia gave her place to Albert; the true genius of the Exhibition,—the best representative of Peace, Industry and Art.

We could well have spared the mournful poetry of this association; but having no choice in the affair, we may take to heart the tender teaching, the benignant moral, of events, which come upon us against our selfish will. That lapse of a Dozen Years which changed our memorial into a monument must be accepted with other facts. It is the old story. We go a safe and steady pace. A more sprightly people, to whom a *fanfare* of trumpets is an event and real events are but a *fanfare* of trumpets, would have enjoyed, and quizzed, and libelled, and forgotten the doings in Hyde Park long ago. This haste to do and to forget is not in our sober and chastened natures. We play our music in slow time. Our festivals become solemnities. We pause so long about our rejoicings that Time and Death come knocking at our gate and add some fresh and unwelcome visitors to our string of guests. It has always been so with us; for our movement of ideas is like the growth of our oaks, our Constitution and our empire. We are talking of a monument to Shakespeare and asking whether Cromwell is to have a statue. Our Nelson column is still unfinished. With us, everything has to *grow*, and while growth is proceeding change may come. It is the principle of our national life, and we must accept the law even when, instead of giving us, in our most frequented and brilliant public places, a memorial of our enterprise and greatness, it reminds us of an irretrievable loss.

As a mere spectacle, the uncovering of Mr. Durham's group was singularly fine; recalling more than any other show of a dozen years, that festive scene when the Queen and Prince, in the bloom of youth and manliness, rode over into Hyde Park on the 1st of May, 1851. There were the same bright colours, the same royal salutes, the same graceful harmony of trees and flags, the same fitful sunshine, broken by straying clouds, and the same serpentine winding of a rich bright line of representative men and women. Some of the chief performers were the same; and where, as in the foremost, change had done its melancholy office, there were gleams of beauty and of hope which proved that if the cloud which weighs upon the nation is very dark, it has, nevertheless, a most radiant golden fringe.

The Gardens in which the statue stands and the ceremonial took place were looking magnificent, and the commodious edifice used as vestibule and ante-room served its purpose well. We know of few combinations of garden and palace so admirably suited for such a state ceremonial as that of Wednesday last.

#### THE ROYAL OBSERVATORY.

ON Saturday last, June 6th, the Board of Visitors went down from the Royal Society to Greenwich to inspect the Royal Observatory. They were met by the Astronomer Royal, who led them over the premises, and read to them his annual report.

The first point on which Mr. Airy dwelt was the state of the edifice. Since the visitation of last year, Struve's Observatory, and the former Dip House and Deflexion House, have been taken down, and a range of seven rooms has been built.

The Magnetic Ante-room has been much extended; an alteration which, had it been made earlier, would have saved some expense in the magnetic reductions of 1848—1857.

A Map of the grounds and buildings in their present state has been nearly prepared for engraving.

Mr. Airy referred to the project of carrying a railway in a tunnel through the lower part of Greenwich Park. Three plans were proposed, by three different companies; two of them are withdrawn, but one (that of the London, Chatham and Dover Railway Extension) is still pressed. The Astronomer Royal thinks it would be possible to render such a railway innocuous to the Observatory; it would, however, be under restrictions which might be felt annoying to the authorities of the railway, but whose relaxation would almost insure ruin to the Observatory. The communication between Woolwich and London was, some years ago, carried round in the *détour* by Lewisham; if a connexion between Woolwich and Blackfriars is required, a junction can be made either in the Ravensborne valley (which makes connexion both with Blackfriars and with the Crystal Palace) or at Gravel Lane; so that a very small expense would independently connect Woolwich with Greenwich. The passage through the Park is now therefore actually unnecessary.

The Parliamentary Copies of the Yard Standard and the Pound Standard, which are deposited in the Royal Observatory under the provisions of the Standard Act, for official custody, are in good order.

The arrangement and cataloguing of the bound Manuscripts by Mr. Carpenter, one of the Assistants of the Royal Observatory, have been completed. The current arrangement of Manuscripts, as they accumulate daily, is closely kept up, on a system which the experience of many years has shown to be very satisfactory; and volumes are bound from time to time, when the amount of collected papers on any special subject appear to make binding desirable. The Library continues to increase, partly by moderate purchases, but principally by presents.

The Transit-Circle is in an excellent state. The Altazimuth is in good order. The Prismatic Spectrum Apparatus has been completed, and is very efficient. It is constructed on the principle of giving breadth to the linear spectrum by allowing the conical pencil of light, that diverges from the image of a star, to fall in a diverging state upon the prism, which is placed in a position differing from that of minimum deviation. When both these conditions are secured, the light, on emergence from the prism, diverges differently in the two transverse planes; and the apparatus of lenses which then receives the pencil, and which gives complete convergence in the direction that produces purity of the spectrum, does not give complete convergence in the direction that produces narrowness of the spectrum. The construction is the simplest that has been proposed for its purpose. Prof. Airy, however, still regards it as experimental; there may be some risk in the oblique refraction of conical pencils; and he proposes soon to try the effect of the prism with parallel pencils of rays passing through it; breadth being given to the spectrum by a cylindrical lens.

The general details given were satisfactory; though it is matter of regret that from unavoidable causes the work of the Observatory is falling slightly into arrears.

#### SPURIOUS COPIES OF PICTURES AND DRAWINGS.

FROM facts which have recently been communicated to us we regret to find that the fraudulent manufacture and sale of spurious copies of pictures and drawings are still carried on in England. The original works thus copied are by artists of eminence; dextrous hands are often employed for the purpose, and every artifice is used to imitate the originals as closely as possible, including the *signatures*. There is, perhaps, not one British artist whose works command high prices that cannot cite numerous instances where spurious copies of his productions have been made and sold. The injury to artists and to the innocent purchasers of

these fraudulent copies has been very great; and we are induced again to call attention to the subject because there is reason for supposing that some of the persons engaged in this disgraceful trade are under the delusion of supposing that 'The Copyright Works of Art Act, 1862,' only relates to pictures and drawings which are the subject of *copyright* under that statute. Happily, it not only grants copyright in pictures, drawings, and photographs, but likewise contains provisions "for repressing the commission of *fraud* in the production and sale of such works." The seventh section of the Act was expressly framed to meet the class of cases to which we have alluded. Therefore it provides that—1st. No person shall *fraudulently* sign any name, initials or monogram upon any painting, drawing or photograph, &c.—2ndly. No person shall *fraudulently* sell, publish, exhibit, or dispose of, or offer for sale, exhibition or distribution, any painting, drawing or photograph, &c., having thereon the name, initials or monogram of a person who did not execute or make such work.—3rdly. No person shall *fraudulently* utter, dispose of, or put off, or cause to be uttered or disposed of, any copy or colourable imitation of any painting, drawing, or photograph, or negative of a photograph, *whether there shall be subsisting copyright therein or not*, as having been made or executed by the author or maker of the original work from which such copy or imitation shall have been taken.

Every offender under this section will, upon conviction, forfeit to the person aggrieved a sum not exceeding 10*l.*, or not exceeding double the full price, if any, at which all such copies, &c. shall have been sold or offered for sale. And all such copies, &c. will be forfeited to the person, or the assigns or legal representatives of the person whose name, initials, or monogram shall be so fraudulently signed or affixed thereto, or to whom such spurious or altered work shall be so fraudulently or falsely ascribed as aforesaid.

And all such penalties and unlawful copies, imitations, &c., may be recovered either by action or by summary proceeding before any two magistrates having jurisdiction where the party offending resides. Such has been the law as to spurious copies of pictures, drawings, and photographs since the 29th of July, 1862.

Now to the persons engaged in the manufacture and sale of such works it is useless to point out the *injustice* of their conduct. They are men of that class who are so absorbed with the lust of gain that in its acquisition they are only to be restrained by the strong arm of the law. The original and chief delinquents in this miserable trade of plunder are usually persons who can afford to give considerable prices for *original* works. To give an artist, say, five hundred guineas for his picture, then employ some needy creature to make minute copies of it at 30*l.* each, and sell each of them at a profit of several hundreds per cent. upon their cost price; all this is looked upon by such persons merely as a very "smart" transaction.

All sorts of devices are resorted to and various agencies employed for effecting the sale or exchange of spurious copies. Tempting offers of "a great bargain" from persons professing to be rather short of cash and having some bills just coming due, should usually be regarded with suspicion. So, likewise, should "very cheap lots" at public sales.

It may be advisable also to state that the fraudulent sale or exchange of a spurious copy of a picture, drawing or photograph brings the offenders within reach of the law as being a *criminal* offence. By an Act of 1861 it is provided that "whoever shall by any false pretence obtain from any other person any chattel, money, or valuable security, with intent to defraud, shall be guilty of a misdemeanor, and being convicted shall be liable, at the discretion of the Court, to be kept in penal servitude for the term of three years, or to be imprisoned for any term not exceeding two years, with or without hard labour, and with or without solitary confinement." And every person who shall aid, abet, counsel, or procure the commission of any such misdemeanor will, by the same Act, be liable to be indicted and punished as a principal offender. We desire to call especial attention to this latter provision of the Statute as to *abettors* in



misdeemeanors, because it includes in its operation not only the person who makes a spurious copy, but also the original delinquent, his employer.

It will have been observed that to bring an offender within the provisions of either of the statutes mentioned it must be established that he fraudulently did the act complained of against him, consequently it may be supposed that there would be great difficulty in doing so. Such, however, is not the fact. As in the case of a man found in the possession of stolen goods, it lies upon a person offering for sale or selling a spurious copy satisfactorily to account for its being in his custody. If he fails to do so, his knowledge of the fraud may be presumed, and his conviction thus insured. If, on the other hand, he can satisfactorily explain how the copy in question came into his possession then he may escape, but his disclosures would almost inevitably lead to the detection and conviction of the original delinquent.

From these observations on the present state of the law as regards the manufacture and sale of spurious copies of pictures, drawings and photographs, it will be seen how very dangerous it has become to engage in any transaction of the kind; and what ruin it may involve where a man has any character to lose. We trust the risk will be found to outweigh the profit of such scandalous ventures, and thus abate a prolific source of injury to British artists and the purchasers of their productions.

#### DISCOVERIES NEAR ROME.

Rome, May 28, 1863.

On leaving Rome by its northern gate, Porta del Popolo, and proceeding on the Flaminian road towards the north and north-west, the Campagna offers a physiognomy differing considerably from that met with on excursions towards the east and south, to the Sabine and Alban Mountains. In the east direction you find yourself on an undulating plain, that, in pre-historic times, was the bottom of the sea, and still, by its form, may remind you of the sea and its waves, whilst yonder you ascend the old bed of the Tiber, a valley that, serpentine between rocky hills, becomes narrower and narrower. The Tiber now is visible like a white or grey riband only at the bottom of the valley, but time was when it filled the whole space between the hills, and when, five or six miles broad, it opened into the sea. At about midway of its mouth in those times, when the hills on which Rome should rise were covered with brackish water, was the spot where now *Ponte Molle* bridges a curve of the senile stream.

These and other similar remarks are made by my friend, the geologist, and no place in the world can be more fit for such observations, investigating the remotest incidents and revolutions of nature, for the naked greenish hills with their scattered remnants of ruins proclaim in stern silence that we are moving over an immense tomb, over ages of activity and glory that now seem to have interrupted nature for a moment only.

Under such circumstances I feel almost ashamed of mentioning such incidents of yesterday as the names of the locality remind me of. It was at *Ponte Molle*, *Pons Milvius*, that the Allobrogian ambassadors suffered themselves to be attacked and deprived of the despatches Catiline had entrusted to them, and thus gave the consul, Cicero, the means of laying bare before the senate the formidable conspiracy. If, whilst proceeding, we turned to the left, we should come to *Cremera*, the place of sad memory where the Fabian family were cut to pieces. Were those three hundred Fabians, with their thousands of *clientes*, only going to wage war against *Veji*? or, dissatisfied with the ascendancy of the Latin tribes at Rome, were those Sabian aristocrats bent upon establishing a new Rome when they should have conquered *Veji*? and did the consul therefore leave them to their fate? I would at this moment give more for the solution of this problem, in which the human heart throbs, than for an insight into the volcanic mysteries by which the hills arose and the river took its course.

As we proceed, even my friend, the geologist, cannot help forgetting for awhile *eras* and *strata*,

and allowing his imagination to re-people our road with men instead of with fire, for we are on the battle-field where Constantine conquered *Maxentius*, which event prepared the triumph of Christianity, and to which Raphael has given a second immortality by his picture in the Vatican. Ay, we are at this moment between *Saxa Rubra*, where the battle began, and the river, where it was ended by *Maxentius* perishing in the waves. The hills around us no longer appear as representatives of mute, indifferent nature, but seem wrapt in conscious, majestic, sympathetic silence; nor do we at the moment see them bare and desolate, for our inner eye is filled with colours—those of the first Christian banner, “*In hoc signo vinces*,” singularly blended together with those by the greatest Christian painter. Down this very road *Alaric*, a hundred years later, descended—the first conqueror of the city of *Romulus*, *Cæsar*, *Constantine*. What a yell of Gothic triumph these hills must have witnessed! Ay, ay, I understand their silence.

But whilst memory and fancy are creating life around us, the very interior of the hills resurges into life, or, to reduce my words to prosaic correctness, one of the hills, at least,—that which towers over the little osteria or inn at *Prima Porta*—is being excavated with good results. On the top of this hill, which we now ascend on foot, a ruined brick wall, for centuries peeping out of the soil, beckoned man to come and dig; but the invitation was answered only this spring, when almost the first spade hit upon the ruins of a villa. The villa, it is said, belonged to *Calpurnia*, the wife of *Cæsar*; and a clay pipe, exactly resembling a modern drain-pipe, bears in distinct letters the inscription, *Calpurnia*. From *Calpurnia* or *Cæsar* the villa may have been inherited by *Octavianus* and *Livia*, and through generations it may have remained an imperial summer abode. Scholars now call it *Livia's Villa*.

A few feet beneath the surface of the soil is found a suite of rooms, no doubt the first floor of the villa. The walls of one of the rooms are, singularly enough, decorated with landscape paintings, a grove of palm and orange trees, with fruits and birds on the branches—the colours all as fresh and lively as if painted yesterday. Though exquisite, they may, however, be looked upon by most visitors with less admiration than surprise; for not only is it a strange taste to decorate rooms of a villa with a representation of trees, but this kind of picture is in itself an exception from what we know of antique Art, the Romans, as well as their descendants, being without that romantic feeling which prompts the Teutonic race to landscape painting. A learned friend of mine even expresses a doubt of the decoration being antique; but who in later times would have descended beneath the earth to execute such a work? The ceilings have fallen down; but in their scattered fragments can be seen the beauty of line and colour, and the fine floating figures, &c., so well known from *Pompeii*. Glass and earthenware have been found likewise.

The most essential part, however, of the discoveries, that which has caused so much sensation at Rome, is a statue of *Augustus*. I admit that, on hearing of it at Rome, I had my doubts about the sincerity or depth of the enthusiasm it occasioned, considering the number of such statues with which the museums abound, nor did the statue at first sight make an impression answering to the expectations aroused. It has been removed to a shed, and lies on straw, on a litter, exactly like a man found drowned near a village. But, on closer inspection, the unpleasant feeling of misfortune and death gives way to a singular, most agreeable sensation—it is not death, but life, that has been found; or, if death has been at work, here is resurrection. Beauty, ideality, in the sense in which this work was created, assuming by emanation their power over the mind, and throwing their veil before the ages, cause a feeling of strange gladness or felicity, which it is the secret of eternal Art alone to produce. The statue evidently was executed shortly after the death of *Augustus*; it is, at once, a portrait and an attempt to idealize and deify him, and to incarnate in him the imperial power of Rome. The face has a remarkably happy expression of grandeur, gentleness and intellect.

He is clad in his triumphal garb, in armour, the *chiton* loosely thrown from arm to arm, so as to cover the trunk. On the armour the following emblems in bas-relief are seen. Lowest, *Roma*, with a cornucopia, the twins at her side. Over her, to the left, *Apollo*, with his lyre, riding a hippogriff; to the right, *Diana* on a hind. Over these, to the left, *Mars*, holding out his sheathed sword (potent or armed Peace); to the right, a figure with a torch and dog, the signification of which I do not know. Over these, and closer together, a soldier with banner and eagle, evidently *Loyalty*; to the right, a trophy, *Victory*. Over these, a figure in a triumphal car, drawn by four horses, and preceded by soaring *Victories*, rides into heaven, which *Jupiter* holds open, or expanded, for their reception.

The statue, eleven Roman palms high, was found quite unscathed, with the exception of the feet, and these are but broken off, not lost, and may be easily joined on to the body. At the right foot was an *Amor* with a dolphin—hinting perhaps at the battle at *Actium*. This *Amor*, and some little things about the garment and the right knee are wanting in execution, and in so far the work stands behind, for instance, “*Britannicus*” in the Museum of the *Lateran*, whilst by the ideality of the head and the gracefulness of the emblems it surpasses that statue as well as any other of the same period and in the same style.

But, says my learned friend, how has the iron protruding from the broken leg been able to resist rust during centuries? This I cannot answer; but no one can doubt that the statue is antique, and if even the iron be modern, it would only prove that the statue has been seen by man since the decline and fall of the Roman Empire, some time or other before its present excavation at *Prima Porta*. It is said, that occasionally, when a statue is found at a time unpropitious for sale, Romans know how to ignore it and to find it again at a happier moment.

The statue bears traces of having been coloured; but all such traces are strictly confined to the garment of the emperor and the emblems. In the villa are found three other sculptural works, busts of *Septimius Severus*, his wife and their son, *Geta*; and the leaders of the excavation confidently hope to find still more. M. GOLDSCHMIDT.

#### THE HUMAN JAW OF ABBEVILLE.

10, Kent Terrace, N.W., June 8, 1863.

The letter of my friend, Mr. Evans, in the last number of the *Athenæum*, calls for some remarks on my part as member of the conference whose conclusions he calls in question. Mr. Evans is steadfast to his first opinion, an opinion shared by me up to the 12th of May. The reasons for my original disbelief were the same, with few modifications, as those of Dr. Falconer, Mr. Evans and Mr. Busk; and it must not be forgotten by Mr. Evans that all the points he insists on, with the exception of the finger-markings, were strongly felt and maintained by us at the conference in Paris, at the close of which we were unshaken in our convictions. Our distinguished French associates gave full attention to every objection, and the same spirit of candour and an earnest desire to arrive at the truth seemed to animate all the members of that conference. The discussions of the four days were carefully recorded by M. Delesse, and the *procès verbaux* will probably be published. Mr. Evans was invited to attend this conference, and I much regret he was unable to be present. The leading objection (identical with our own) urged by Mr. Evans is the absence of all the ordinary characters of age in the new type of flint implements from *Moulin-Quignon*. Our objections on this point were combated by the observation that some of the undoubted specimens, such as those disinterred by Dr. Gaudry at *St.-Acheul*, and some others, appeared, like the suspected implements, as fresh as though they had been recently made. Other specimens found by myself at *Menchecourt*, on my first visit to *Abbeville*, in 1859, are singularly fresh-looking, and even without the habitual lustre. A closer examination of most of these specimens showed however some minute indication of antiquity, such as a speck of calcareous incrustation, or of dendrites, or some of those small points perceptible to the experienced observer. Nevertheless it is quite possible to sup-

pose a case where such minute traces might be altogether wanting, and then we should be entirely without the ordinary test of age. This might be an extremely exceptional condition, still the possibility of its occurrence is manifest.

With regard to the test by shape, I confess myself unable to adopt it without limitation. On the one hand, I think the form of the facets and the depth of conchoidal fracture depend upon the shape of the instrument used, and upon the force of the blow, rather than upon the material of which the breaking implement is made; and on the other hand I see no reason why, with a little practice, flint implements of quaternary age should not be imitated, as far as form is concerned, as well as celts and arrow-heads of the age of stone, which have, we know, been fabricated with such skill as to deceive even practised antiquaries. But while admitting thus much, I do not agree with Mr. Evans, that if so "we should have no characteristics whereby to distinguish true from false, and should be at the mercy of every unprincipled flint-knapper and gravel-digger who thought fit to impose upon us." There may be cases where it is difficult, and others where it is impossible, to say from intrinsic characters alone whether a flint implement is genuine or not, but from experience I am satisfied that such instances are of rare occurrence.

The other objections of Mr. Evans were the iron-marks found occasionally on some of the suspected implements, and the apparent finger-smearing. The iron-marks are rare, and such as might be produced by the pick or by the shovel in digging out the gravel, or, as the men often put the specimens in their pockets, they might be marked by a knife or a key. The finger-marks are not so apparent to me as to my able friend. The two specimens he examined had slipped down in the gravel, and in so slipping the movement of the sandy matrix might cause striae on the moist coating of flints of this shape.

The surest test of the genuineness of any flint implements is, however, their identity in mineral character with the component flints of the gravel itself; and this, I admit, was a weak point in our case. Where these are stained brown or yellow, so should be the flint implements if of contemporaneous date; where the one are unstained and unaltered, so should be the other. Thus, at St.-Acheul, where the mass of the gravel is white, the flint implements often retain their natural black colour, and are but little changed; but in the few intercalated ferruginous seams there they are found stained and discoloured. So, notwithstanding that the mass of the gravel at Moulin-Quignon is ochreous, there are subordinate light-coloured seams, and it was quite within the range of possibility that some variations in the character of the bed in which the newer flint implements had been discovered might account for their exceptional character; while, as these beds are amongst the most ancient of the post-pliocene deposits of the valley of the Somme, it was possible that, as in the newer beds of Montiers and Mencheourt we have a different type of flint implement, so in the older of the beds of Moulin-Quignon there might have been preserved an earlier and ruder type than any with which we were previously acquainted.

Seeing, therefore, the difficulty of arriving, upon intrinsic characters alone, without a knowledge of the condition of the beds themselves, at a positive result as to what the characters of the flint implements should be, it was, I think, a judicious resolve on the part of M. Milne-Edwards to adjourn the meeting to Abbeville, for the purpose of investigating the beds *in situ*.

No announcement was made of our intended visit, and we appeared unexpectedly on the ground early on the morning of the 12th of May. Sixteen workmen were engaged, and kept at work during the whole day, under the careful supervision of the members of the conference and of several visitors. The talus and a certain portion of the gravel were cleared away, so as to obtain a fresh surface, and in the course of the day five specimens were discovered. One (No. 2) was of the old undoubted type; the other four were of the new and suspected type. The first one was taken out by

one of the workmen under the eyes of M. Alphonse Milne-Edwards; No. 3 by another workman, in presence of M. Bert; No. 4 was found by Dr. A. Gaudry; and the fifth by M. Alphonse Milne-Edwards, who saw this specimen while yet imbedded in the gravel. Mr. Brady and his son had also before our visit to Abbeville, in a search conducted with much care, found seven specimens under similar circumstances. This cumulative evidence led me to accept the authenticity of the discovery and the genuineness of the specimens, although I did not myself witness the disintering of any of them. This I had hoped to have accomplished on a second day; but a further delay was hardly thought necessary, and would have been attended with much inconvenience to several members of the conference. That evening, therefore, when asked my opinion, it was expressed as recorded in the *procès verbal*:—"M. Prestwich déclare que bien qu'il n'avait pas assisté à la mise à nu des haches, prenant en considération le soin extrême avec lequel l'opération a été dirigée et surveillée, il n'élève plus aucun doute sur l'authenticité de ces haches et de la plupart des haches contestées dans les réunions antérieures, y compris les deux échantillons trouvés par M. Quatrefages."

With respect to the intrinsic evidence of the jaw, the opinions of Dr. Falconer and Mr. Busk as to its recent character are entitled to the greatest weight; but, on the other hand, we have the authority of M. Delafosse for supposing that the coating of *limonite* must have been the work of ages, and the two eminent French authorities, M. Quatrefages and M. Lartet, saw reason to maintain in its high antiquity. As to the quantity of gelatine present in the bone it is much a question of the nature of the matrix. A human bone of a Gallo-Roman sepulture at Lillebonne contained not a trace of animal matter, while a bone from the cavern of Miallet contained 7.17 per cent., and another from Oreston gave 11 per cent. Fossil teeth especially are often singularly fresh-looking. As to the possible colouring effect of the black band I have flints from it covered with black clay and limonite, and yet almost as fresh-looking and as white as a flint recently taken from the chalk. On the paleontological question, however, I speak with due reserve.

"In the multitude of counsellors there is safety" does not always hold good in geological research. It is not the clash of opinion, but quiet and close observation, that is required in the field. I abandoned myself to the former, on the first day, intending to stipulate for a portion of the latter on the second day; but that second day never came, and consequently one important point we had in view was overlooked. We were to have washed a mass of the gravel taken from the spot where one of the flint implements had been found so as to ascertain what proportion of the flints composing it were permanently stained and discoloured and what number were unaltered, for it is evident that, on the assumption that the flint implements were of the age of the Moulin-Quignon beds, they should, as before observed, present generally the same aspect as the gravel, after eliminating any cause of variability. I had suggested it at the pit, and some of the gravel had actually been brought away, but, owing to the late hour to which the discussion that evening was prolonged and the early close of the conference the following morning, this essential test was overlooked. The circumstances under which the flint implements were found seemed to us all to prove that they were *in situ*. The assumption of fraud was therefore discarded and the authenticity of the case accepted. Dr. Falconer and Mr. Busk alone still maintained that the conditions of the jaw were not consistent with its being of any very great antiquity, and Dr. Falconer held by the same conclusion with respect to the flint implements. For my own part, the first point, that no fraud had been practised, (unanimously accepted) carried the rest, as I was satisfied from previous study that the beds were undisturbed and of early quaternary age. I may also observe, that these beds contain sufficient independent evidence of the antiquity of man.

My visit to Abbeville last week, in company with Mr. Evans, Mr. Godwin-Austen, Mr. Lub-

bock and Mr. Flower was made with a view to determine some geological points, and to corroborate some former observations. I took, also, the opportunity to conclude our neglected experiment. I washed a portion of the gravel containing 135 flint fragments, and of them 108 were completely stained and coloured, 22 partially so, and only 5 (all small) not at all altered. There exists one possible cause of variability, which is, that some of the flints might have been stained before they were imbedded in their present position. That this happens in places in these high-level gravels, is evident from the fact, that such coloured flints are found mixed with the unaltered flints of the white gravel-beds of St.-Acheul. But there are always flints not of this secondary derivation, and others with fractures of the period; the rarity, therefore, of unaltered flints in this bed is in contradiction to the unaltered condition of the totality of the flint implements of the new type.

Among the specimens in M. Boucher de Perthes' collection are the fragments of two skeletons—a child and an adult from Mesnières, a village about fifteen miles south of Abbeville. These were coated with brick-earth, and had been reported to M. de Perthes to have been found in undisturbed ground. M. Quatrefages and Mr. Busk were struck with some peculiarities presented by these remains. Both these gentlemen wished me to visit Mesnières and report on the character of the beds in which these skeletons had been found. We accordingly went, and found the small pit at the corner of a road. The upper two feet consisted of brick-earth or loess, and the lower six to eight feet of coarse angular flint-gravel, very open and porous. It was at a depth of two feet in the latter that the skeletons were reported to have been found. They appeared, from the description given us, to have been buried in an open trench, which was filled up with the soil taken out, and were of great antiquity, possibly Celtic. In a discussion which took place at the Geological Society on Wednesday last, Mr. Busk stated that the jaw of the child from Mesnières presented the same peculiar form as that of the aged adult of Moulin-Quignon, that their mineral condition was the same, and that he found the same coating of limonite on some of the bones. This coating I also found in unusual quantities on some of the flints in this gravel. These are coincidences which may be worth the while of M. Quatrefages and Mr. Busk to inquire into. The workmen employed at Mesnières were from Mautort, and it was from one of them that Mr. Evans obtained the three Mautort flint implements that he alludes to.

In all inquiries, when the evidence is conflicting or circumstantial, the opinion necessarily vacillates according as the balance of evidence tends to preponderate on one side or the other, until after a time a right adjustment is made. Such phases of a scientific question are not, therefore, to be regarded as unusual, though they do not generally come before the public. It is enough, I think, that they should trouble the observers until study and discussion amongst themselves have removed some of the difficulties. For my own part I object to this kind of thinking aloud. As a geologist, I cannot dispense with time, and like to use it.

JOSEPH PRESTWICH.

#### OUR WEEKLY GOSSIP.

IN his distribution of the Civil List Pensions for the past year, Lord Palmerston appears to have freed himself from the influence of Lord Aberdeen's ideas. The men and women who receive the nation's bounty have done the State some service, of which all the world can judge. The merit of the claimant has been thought of more, the poverty less. In only four of the fourteen cases are "straitened circumstances" named as part of the claim advanced; in these four they are mentioned incidentally, and along with better ground for receiving the national award. In ten cases the service is put forth alone. The distribution, too, seems fair enough, as the following analysis will show. Nine pensions are given to Literature:—that is to say—to Miss Frances Browne, 100*l.*, on account of her works in prose and poetry, composed in spite of blindness existing from birth. Mr. S. W. Fulford, 70*l.*, in consideration of a long career as author and journalist, and



of the merits of some of his works. Mr. Lane, 100*l.*, in testimony of the value of his Arabic Dictionary, the product of twenty years' labour, ten of which were passed in Egypt for the better accomplishment of the task. Dr. Robert Latham, 100*l.*, in appreciation of his eminence in the studies of grammar, philology, and ethnology, and of his contributions to the knowledge of the same. Mr. Gerald Massey, 70*l.*, in appreciation of his services as a lyric poet sprung from the people. Mrs. O'Donovan, 50*l.*, in consideration of the late Dr. O'Donovan's valuable contributions to Irish literature and archaeology. Mr. Cyrus Redding, 70*l.*, in consideration of his labours in the field of political and other literature, extending over more than half a century. Mrs. Elizabeth Strutt, 70*l.*, in consideration of her straitened circumstances at a great age, and after 58 years of contributions to literature. Dr. Tregelles, 100*l.*, on account of his valuable labours on subjects connected with Biblical criticism, and of similar works still in hand.—Four pensions have been given to Science:—to Sir Thomas Maclear, 100*l.*, in consideration of his services as Astronomer Royal at the Cape of Good Hope. Mr. Joshua Alder, of Newcastle, 70*l.*, in consideration of his labours as a naturalist, especially in the department of marine zoology, and of his being suddenly reduced to poverty by circumstances over which he had no control. Mrs. Atkinson, 100*l.*, in consideration of her husband's contributions to geographical science, the fruits of six years' explorations in Eastern Siberia and Mongolia—during which she accompanied him, and aided in preserving a record of his researches—and of his having expended all his means in these efforts, leaving his widow totally unprovided for. Mr. George Bartlett, 100*l.*, in appreciation of his pursuit of the natural and physical sciences during thirty-six years, resulting in the establishment of the "Devon and Cornwall Natural History Society," and the publication of many works, but also in a total prostration of mind and body now that he is old.—The remaining pension is on account of Education:—to Mrs. Hughes, 100*l.*, in consideration of her husband's labours in the cause of education during a long service as master of the Greenwich Hospital Schools, and of the straitened circumstances in which she is left.—Except that Sir Robert Peel had a manifestly larger notion of the true functions of a Civil List—excluding "straitened circumstances" altogether from his consideration—we do not know that he ever distributed his country's dole to its very serviceable children with a wiser hand than Lord Palmerston has this year done.

Our attention has been called to the fact that the vote for completing the Nelson Column by Sir E. Landseer's lions is six thousand pounds. The larger sum implies the deeper obligation on the sculptor's part. It is surely time for Sir Edwin to begin his task or yield it to a reader man. When alluding to this subject last week, we suggested, laughingly, that the country had, perhaps, saved enough out of Lieut. Pollard to pay for the Nelson lions. But the neglect of Mr. Pollard is something worse than a joke. The man who avenged his great commander was the signal midshipman on board the Victory; he helped to pass that glorious motto round the fleet, "England expects that every man will do his duty"; and he did his duty on that memorable day, by avenging his adored admiral's death. That deed will live in history so long as Trafalgar is remembered by mankind. Yet the hero of it is still a lieutenant, is living in a public hospital, and we understand is suffering from feeble health and domestic trials.

The members and friends of the Ecclesiological Society will hold two meetings on the Twenty-fourth Anniversary:—one in the afternoon in the Tower of London, when by permission of Lord De Ros, Lieutenant of the Tower, the White Tower, including the Norman Chapel, and the other Historical Antiquities of the place will be open to the inspection of the party; a second, in the evening, at the galleries in Conduit Street. Mr. Beresford Hope, the President, will attend both meetings.

In answer to the Correspondent who inquires where he can find the old lyric 'Back and Side go Bare,' which, in a recent review of some books

of collected verse, we called Bishop Still's, we have to say that he will find it in 'Gammer Gurton's Needle.' We may add, however, that Mr. Dyce, in his edition of Skelton's Works, prints a version from a manuscript copy in his possession, which he describes as of an earlier date than 1575, the year in which the play was printed. The song requires collating; for if Bishop Still adapted it, he has missed one or two of the hits made by the older writer. The lines—

No frost, nor snow, no wind, I trow,  
Can hurt me if I wold,  
Nor frost, nor snow, nor wynde, I trow,  
Canne hurte me yf hyt wolve.

—We fancy the "c[r]jovne of golde" of Mr. Dyce's copy is a misprint for "coyne of golde." We referred to this song because of its real English jollity. A far more serious omission of early poetry is that of Raleigh's 'Wrong not, sweet Empress of my Heart,' in which occurs that lovely conceit:—

Silence in love bewrays more woe  
Than words, tho' ne'er so witty;  
A beggar that is dumb, you know,  
May challenge double pity.

—But, in order to make a good collection of poetical extracts for general reading, a compiler ought to read the original writers.

The power possessed by locomotives to surmount steep gradients has been lately demonstrated in a very remarkable manner by the opening of the Bore Ghaut Incline of the Great Indian Railway. The incline attains at one long lift the great height of 1,832 feet, which is the highest elevation hitherto attained by any railway incline. It is fifteen and a half miles long, and the average gradient consequently is 1 in 46.39.

We would very gladly help Mr. Fuller to recover, if possible, the paper about which he inquires in the following note:—

"Boston, May 21, 1863.

"In the London *Athenæum*, of 1852, p. 254, near the bottom of the second column, it is stated that my sister, the late Margaret Fuller, Countess d'Ossoli, left with some person, whose name is not given, certain papers in a sealed parcel, being journals, &c. I am her executor, as well as brother, and have the charge of all her works. I should be very glad to get those papers, and to be put in communication with the party who has them. Can you give me the party's name, or get the party to write to me?

"RICHARD F. FULLER."

Can any of our readers tell us where these journals may now be found?

The following note is from the Secretary of the Royal Institute of British Architects:—

"June 3, 1863.

"At the Arundel Society's Annual General Meeting, held on the 2nd inst., it was argued, that the Society could not issue faithful copies of the Italian frescoes in consequence of their mutilation; and that it was necessary to restore the missing or decayed portions. Allow me to remark, that the Architectural Photographic Society have just issued unrestored photographs from the mutilated sculptures at Wells Cathedral, among which is the subject of 'The Gift of Tongues,' without one head to the whole group of apostles, so gifted as must be taken on faith; and further to say, that I for one value the faithful representation of this sculpture as it exists better than if it had been restored. I allow the cases are hardly parallel, but we should at least be shown clearly which is original and which not.—I am, &c., JOHN P. SEDDON."

The Trustees of the National Portrait Gallery, in their sixth Report, urgently invite the attention of Government to the want of space for the collection under their care. The pictures and busts now amount to 153 in number, 47 of which are presentations. The number of visitors during last year, when the Gallery was open only two days in the week, from twelve to five o'clock, amounted to 12,448, being nearly double that of the previous year—6,676. On the last Easter Monday there were 942 visitors as against 672 in 1862. There can be no doubt that, notwithstanding the obscurity of its position, the collection is steadily growing in favour with the public. Although artistic merit is not a

primary object in this institution, the collection already contains some five-and-twenty works (whether painting or sculpture) that would hold a respectable position in any gallery of Art. The Trustees announce themselves wholly at a loss to provide for fresh accessions. Pictures are already placed upon the ground, and in dark corners round the windows; but it would be a great pity if so good an enterprise were to fall through merely by the want of extended house-room, and a more decent light for the advantageous display of the few works belonging to the collections deserving attention on grounds of Art.

Mr. J. P. Berjeau writes to say that he is not the author of the 'Varieties of Dogs,' reviewed in the *Athenæum* of Saturday last. The work was executed by his son, also Mr. J. P. Berjeau.

A curious and interesting discovery of ancient church ornaments has been recently made at Douai. According to the French papers, the students of the formerly-celebrated college at that town secretly buried two coffers full of valuable church plate at the time of the great French Revolution. The secret, which was carefully kept for many years, has recently been divulged. A corps of engineers, who now occupy the buildings formerly used by the college, searched for the hidden treasures, and they have already succeeded in disinterring various silver vases bearing the names of Presidents of the College, and that of Philip Howard of Norfolk, with the date 1744. The search is being prosecuted for other articles supposed to have been buried.

The King of Prussia has purchased Lessing's picture, 'Huss on the Funeral Pile,' which was exhibited in London last summer, for the sum of 15,000 thalers. Kaulbach's cartoon, 'The Reformation,' destined for the hall of the new museum at Berlin, has arrived there. Kaulbach will soon follow, and execute his work with the help of Berlin artists.

Although an artist is not expected to be an historian, there can be no doubt that he is bound to be reasonably heedful of the authenticity of any event he illustrates. Many persons, feeling this, and cognizant of the denial by the Duke of Wellington that he first met Blücher at La Belle Alliance on the field of Waterloo, according to the popular legend, have challenged Mr. Maclise's historical fidelity in the great water-glass picture in the Parliament Houses. By some inconceivable blunder, this is decided to represent the meeting of the generals; and even M.P.s, who have opportunities of using their senses on the subject, complacently enter the Royal Gallery, where the picture is, and dilate upon the philosophy of error with the unctious of Sir Thomas Browne himself. Countless times has the press repeated this "vulgar error," especially in reviewing the latest published section of Wellington's Despatches, within the last few months. No doubt this opinion will be held for generations, unless some one shows that the whole discovery is a mare's nest, and founded upon mere heedlessness of the most obvious points in the picture. If Mr. Maclise had blundered, as people say he did, who could blame him for receiving the authority of Lords Stanhope and Macaulay,—both members of the Fine Arts Commission? If it was anybody's business it was surely that of the two professed historians to inquire into the point in question. Mr. Maclise might be excused in their default, or on the authority of M. Edgar Quinet, who, on the French side, says:—"En revenant du côté de la Belle Alliance, Wellington rencontra Blücher. Tous deux mirent pied à terre, et se jetèrent dans les bras l'un de l'autre. La ferme de la Belle Alliance avait servi de point de direction à l'armée Prussienne; Blücher voulait qu'on appellât de ce nom la bataille; l'orgueil des Anglais l'a emporté," &c. ('Histoire de la Campagne de 1815,' p. 279.) All this might justify Mr. Maclise in accepting the already entertained and rather picturesque popular legend that the meeting took place at the farm in question; but he did nothing of the kind, and the very title of his picture might have suggested to those who were in haste to find fault that he has not attempted to represent the meeting, but, so it runs, 'The Interview between





jured, a portrait of the Doge Gritti, by Titian, is one of the grandest works in the room. It is said to have been rescued from a fire in the Ducal Palace at Venice in 1578, and to have been inserted, as a fragment, in a panel in the Contarini Palace, where it remained till purchased in 1856 by the present owner of the Palace, when it was transferred to a handsome frame, and finally sold to the present exhibitor, the Dean of Bristol. Few portraits now extant display a greater breadth, simplicity and grandeur of treatment. The benignity of the face, the broad painting of the gold brocade, both of his robe and of the cap, show abundant care, with Art concealed. The action of the hands confirms the tradition that it is only a portion of a larger picture, and that, when destroyed by fire three years after the painter's death, Tintoretto was appointed to reproduce the composition from memory in the throne-room of the Ducal Palace. In contrast to this, but only because on a minute scale, may be mentioned a fine head of the youthful Saviour (51), contributed by Mr. J. C. Robinson. The conception is large and grand; but the peculiarity of type, together with the exquisitely refined handling, show a more decided affinity to Albert Dürer than to Bellini, whose name is appended to it in the Catalogue. Boldly conceived and massively executed is the Moroni portrait of a disagreeable-looking man, with a beardless face, surrounded by a ruff. It belongs to Mr. E. Hawkins (85), and peers forth from the dark corner of a wall on which not many good portraits are to be found; the principal exception being a fine study of a male figure, attributed to Hanneman (82), from Warwick Castle: it had formerly passed as the portrait of Macchiavelli, by Titian. A very striking picture, a careful and most life-like study of the head of a Jew (65), and here, without any apparent authority, styled 'Portrait of Monsignore Pucci,' is, with still less probability, ascribed to the pencil of Raphael. It is possibly the work of a North Italian, perhaps a Bergomask or Brescian painter, and is remarkable for equality of finish and individual character, with a certain dryness of manipulation. Nor should we omit a grand and remarkably fine portrait, belonging to Lord Lindsay, of a young man tying his hose (58); it is full of dignity, and worthy of Sebastian del Piombo, whose name is assigned to it. Mr. J. C. Robinson's Portrait of a Young Man (38), by Francia, with very black shadows, seems almost to belong to an earlier time. In the dearth of Italian paintings of historical subjects, we have only to particularize the very fine Lorenzo di Credi (47), belonging to Lord Overstone, and formerly a conspicuous ornament in the collection of the poet Rogers. Lord Overstone also contributes a fine but frequently repeated head of the Praying Virgin (92), by Sassoferrato. A singular picture, by Melozzo da Forlì (28), the property of Mr. Spence, is one of a now dispersed series of paintings from the Sacristy of the cathedral at Urbino, which represented the different Dukes of Urbino and their descendants. In the picture before us a throne kneels upon the green carpeted steps of a throne, before a seated female, possibly a personification of Rhetoric. She hands him a book and, at the same time, points to a small organ which lies on the step close by his small Florentine cap. A sprig of myrtle is seen falling upon him from the other side. Numerous small pictures with well-sounding Italian names float before the eye, but the pooriness of No. 48, claimed for Mazzolino di Ferrara, and the gorgeousness of the frame, together with its prominent position by the side of so fine a work as the Lorenzo di Credi, already specified, compel us to renew a word of remembrance against the practices of the hanging committee. The so-called Sebastian del Piombo (134) of Christ bearing the Cross, although not occupying a position of undue prominence, is, in itself, a sad reflection on the judgment of those who regulate admission in the first instance. Lord Elcho's Sandro Botticelli (135) affords a pleasing relief, and is, in fact, one of the very finest examples of this unequal master. It represents the Virgin Mary kneeling and adoring the infant Saviour in a garden of roses. It formerly belonged to Lord Northwick. Lord Elcho is likewise the contributor of a genuine piece of early

Italian portraiture in the Profile of a Lady attired in Crimson (52) by Filippo Lippi.

The distinctive features of this Exhibition, besides the first on the list, are the three, if not four, Portraits by Rembrandt. Lord Clifden's Burgomaster Six (26), with light-brown parted hair, in an arched frame, is, perhaps, one of the most perfect works he ever painted, and the Berchem (126) and his Wife (130), both belonging to the Marquess of Westminster, are in no way inferior. The fourth picture, the Wife of the Burgomaster Six (34), is less generally accepted as Rembrandt's, although the colour is wonderfully fine and the vivacity of the figure equal to almost any of his portraits of ladies in the prime of life. Only one picture by Van Dyck appears in the Catalogue. That, however, is an interesting family piece, belonging to Lord Stafford (62), representing Wentworth, Earl of Cleveland, his Wife, Son and Daughter, half-length figures the size of life. It is a fine and little-known painting; the lady, dressed in white satin, is seated in the centre of the picture, with her son, in armour, behind her, and the daughter, in blue, standing at the side, fondling a dog jumping up. Two large and very ugly full-length portraits of Lady Westmoreland (2) and Robert Spencer (20), the property of Lord Falmouth, are, unfortunately, attributed to Daniel Mytens. They are quite unworthy of the contemporary of Janssen and Van Dyck, and are either the work of Geerards or Van Somer. Notwithstanding their artistic crudities and stiffness, they contain many curious pieces of detail in point of costume, and are well deserving of more than a passing glance.

There are many very choice cabinet pictures of the Dutch School, which at the present time it would be impossible to particularize. The principal contributors in this class of Art are, Miss Bredel, Mr. John Walter, M.P., and Mr. George Perkins. The Both (128), Landscape and Figures, belonging to the latter gentleman, is singularly fine. A large and brilliant Snyders (84), a Flemish Larder, contributed by Lord Overstone, maintains a prominent position, and by the intensity of its colour, pales many a surrounding picture. Two hooks of the central ring, intended for suspending game, are now empty, but in the original state of the picture, and when recently exhibited at Christie's for sale, an unsightly carcass was seen hanging from these points, forming a very objectionable central object, and serving still more to increase the even now crowded effect of some parts of the picture. This part has been cleverly painted over, and only remains to be discovered some centuries hence by an active picture-cleaner. A fine Boar Hunt, also by Snyders (27), the property of the Duke of Northumberland, shows the power of the painter in favourable contrast as treating animated objects in the open air. Two large and very fine London views by Canaletto will command great interest among the topographers of our ancient city. The one (132) represents Charing Cross and Northumberland House, looking up the Strand, with all the sign-posts and signs suspended in front of the houses, and the other (125), a view looking northwards up Parliament Street, or King Street in the olden time, with the Treasury Buildings and Downing Street to the left; the Holbein Gate stretching across the road, Whitehall Banqueting House as an isolated block near the centre, and Montague House on the right, with a distant peep of the Thames and the dome of St. Paul's, which in some measure serves to mark the period when the picture was painted. They are judiciously hung on a line with the eye, so that their technical qualities may also be looked into.

Turning to the English School, we this year look in vain for any really worthy specimens of Sir Joshua Reynolds. The Terpsichore (150), a nymph with cymbals, adapted from his figure in the portrait of Garrick between the Muses of Tragedy and Comedy, The Duchess of Cumberland (71), contributed by the Marchioness of Waterford, and Meditation (156), belonging to Mr. G. Perkins, are all that admit of special enumeration. Of Romney we have a numerous collection. Among his best, and the most equally finished—a quality always rare with him—we would cite Lord Heytesbury's Mrs. A'Court (187); Portrait of

a Lady (111), highly refined and delicate; Portrait of Mrs. Trench (137), recently published in the *Memoirs*; and a charming, but slightly painted picture, belonging to the Earl of Derby, Lady Horton fondling a dog (104); Admiral Geary (176), is a clear and boldly painted whole length; Wortley Montagu (183), seen to the knees, in a Turkish dress, full of dashing colour and more mellow than usual, is one of his best and earliest pictures: it never fails to attract attention in its accustomed place among the numerous treasures of Art in Warwick Castle. The most charming, however, of Romney's works exhibited this year is the Portrait of the Earl of Derby (father of the present Lord) and his Sister, represented as children, standing full length in the open air (180). The *naïveté* of the girl and the temper of the boy are caught with amazing power. Romney's Serena (109) is highly finished and delicate, but his fame is still liable to suffer from such coarse colossal pictures as The Infant Shakespeare (182), and the Newton with the Prism (186), or such shortcomings as The Boy and Dog (161), A Lady as Hebe (160), A Lady (191), or Lord de Tabley's very loose sketch of Lady Hamilton (153). The very large and *weak* pictures by Thompson, contributed by Mr. Brassey, unprofitably occupy as much space as his very large and *strong* Apostles, attributed to Spagnoletto (44 and 46), in the first room. An interesting little painting, by Hogarth (168) representing Sarah Malcolm in Prison, is valuable as a further illustration of a portrait of the same person reviewed in the last year's Exhibition. Gainsborough's Sea-shore (185) is a fresh and charming piece of painting, and his Girl with a Pan of Milk (184) affords a good specimen of his fuller and richer style of colouring, like the well-known Cottage-girl, with the dog and pitcher. Gainsborough's powers as a copyist are shown in his very faithful and masterly copy of Van Dyck's Pembroke Family at Wilton House (152). It belongs to Lord Clifden, and is a minute and carefully worked transcript. One picture in the South Room deserves special mention, as the first of a very considerable number of portraits of William Pitt (154). It was painted by Hoppner, for the Marquess of Normanby, and served after the statesman's death as a prototype for the very large number of copies which now exist. Mr. Huth's fine Constable, Hadleigh Castle (181), and Mr. Anderdon's beautiful Woody Scene (162), by Crome, show English landscape-painting most advantageously, whilst Leslie's charmingly finished cabinet picture of The Rivals (148), and Wilkie's Guess my Name (170) stand prominently forth as figure-subjects. Apart, however, from the National Gallery, it would now be difficult to point to two more complete illustrations of the best powers of Wilkie than in the finished sketch for the Blind-man's Buff (99), and The Card-players (118), both the property of Miss Bredel. The Landscape, with a Mill, (189) is curious as a specimen of Sir Joshua's landscape painting. It is a free adaptation of the celebrated Rembrandt, now at Bowood, and was probably an experiment painted after it from memory.

**FINE-ART GOSSIP.**—The grateful English nation voted a monument in St. Paul's to Wellington, hardly so long ago as that still remaining unfinished to Nelson in Trafalgar Square, but more than ten years since, and long enough to have got the thing executed three times over. We buried the Great Duke November 18th, 1852. They performed funeral services for him at Vienna and Madrid a month or six weeks before. Our national monument was, after a competition, entrusted to Mr. A. Stevens, a sculptor, or architect, unheard of before or since. Will anybody in Parliament ask about the monument?

Hardly any branch of applied art is more worthy of attention than the silversmith's; in none have the English been more unfortunate of late. The International Exhibition showed that there had existed for years an extensive manufacture of honorary vases, tripods, candelabra, dishes, &c., utterly foolish in character and evidently abandoned by artists to ignorant mechanics, working under the

inspiration of stupid "patrons." It was apparent that somehow or other the art Stothard and Flaxman delighted in had been almost given up by able men to popular illustration and childish criticism. It is not too much to say that Messrs. Vechte and Armstead stood almost alone before the world last year as worthy of their ancient profession. Messrs. Hunt & Roskell derived much credit from the work of those artists, which made their collection at the great gathering worthy of notice. The public owes the firm much for this. We trust they will persevere in the same intelligent employment of Art, giving a worthy character to all their works; and therefore see with satisfaction that the Ascot Cup, produced by them from the designs of Mr. A. Barrett, is, although not a remarkably original example, worthy of praise and wholly free from the hideous fooleries common in like works.

Works intended for the Manchester Institution must be sent so as to arrive not later than the 17th of August. Pictures, &c., from London will be forwarded by Mr. Green, 14, Charles Street, Middlesex Hospital, W., if delivered to him before the 3rd of August; if from the Academy, these works must be delivered to him immediately on the closing of that Exhibition. The Council offers the annual prize of fifty guineas to the artist of the best picture exhibited, provided that it has been painted within three years, but it reserves the power of withholding the prize should there be no work of sufficient merit in the collection.

The new rules for the government of the Arundel Society were adopted at the General Meeting. Mr. Layard stated the case of the Council; Messrs. G. E. Street and Rose deprecated the idea that seemed to be held by some members, that the Society's objects were to encourage the production of popular pictures, such as might be hung on the walls of houses, rather than of faithful and legitimate transcripts from the works of the old masters in their present state. Mr. Rose urged the employment of engraving, in place of chromo-lithography, as suited to the objects of the Society, and averred that the method of reproduction now used is not so satisfactory as might be wished.

'The Vision of St. John' is the title of a rather commonplace treatment of a grand theme, by Mr. W. Armitage, now exhibiting at the Gallery of Illustration, Regent Street. Very well meant, and not devoid of ordinary executive merits, this picture, if we may so style it, is without any of the higher qualities of Art. Its producer has yet to learn that innumerable figures and many incidents do not, of themselves, make a picture.

The Chief Commissioner of Works has caused to be placed in the central south pathway of St. James's Park, leading to the bridge over the lake, a marble statue of a boy, a water-carrier, filling a vase, which surmounts a drinking-fountain. The work has been designed and executed by Mr. R. Jackson, and is a very creditable production in every respect.

The church at Shenfield, which is one of the most interesting among the many such in the county of Essex, has been recently restored by Mr. Bartlett, of Brentwood. This is one of the very few sacred edifices that have clustered oak columns of solid timber with carved capitals and bases. Formerly the arches connecting these columns were of oak also; these will be replaced, the iron shafts that had been introduced being removed. The chancel arch will likewise be of oak, with proper mouldings. The interior of the church will be much enlarged by throwing the base of the tower open within, and enlarging the chancel. Our readers may remember that Greensted Church, near Chipping Ongar, Essex, has, or had until recently, a portion of its exterior walls formed of roughly-hewn oak-trunks.

The Architectural Photographic Association is about to publish an extensive selection of photographs from Gothic and Romanesque buildings in France, including churches and civil and military edifices at Vezelay, Laon, Macon, St.-Lo, Carcassonne, Aix, Nismes, Avignon, &c. Messrs. Cundall & Downes are engaged in making the negatives.

## MUSIC AND THE DRAMA

**MUSICAL UNION.**—**TUESDAY**, June 10, Half-past Three, St. James's Hall.—Quartet, Op. 13, in D, Beethoven; Quartet, E flat, Op. 47, Piano, &c., Schumann; Quartet, 'God preserve the Emperor,' Haydn; Tena and Variations, Kreutzer Sonata, Beethoven. Executants: Leopold Auer (second time in England), Ries, Webb and Piatti. Pianist, Dannenreuther (first time).—Visitors' Tickets, Half-a-Guinea each, to be had of Cramer & Co.; Chappell & Co. O.B. at Austin, at the Hall; Ashworth & PARRY, 18, Hanover Square.

**S. THALBERG'S FAREWELL.**—**S. THALBERG'S FAREWELL MATINEE**, at the Hanover Square Rooms, on **MONDAY NEXT**, June 15, at Half-past Two o'clock.—Stalls, 2s.; Family Tickets, Three Guineas; Unreserved Seats, 10s. 6d.; to be had at the principal Musicellers' and Libraries; and of Mr. Fish, at the Hanover Square Rooms, where the Plan of the Seats may be seen.

**APTOMMAS'S BARDIC FESTIVAL.**—**TUESDAY NEXT**, June 16, at the Hanover Square Rooms.—**NATIONAL MELODIES**, &c., by the Vocal Association. Congress of Harps, Democelles Parepa, Louisa Vinning, Messent, Edith Wynne, Eleanor Ward; Messrs. Reichardt, Wilbye Cooper, Lewis Thomas, Harrison, Engel, Ganz, Hargitt, Archer, &c. Conductors, Messrs. Benedict and Frank Mori.—Sofa Stalls, 10s. 6d.; Tickets, 5s. and 3s.

**MR. KUHE'S RECITAL OF CLASSICAL AND MODERN PIANOFORTE MUSIC**, at the Hanover Square Rooms, on **THURSDAY**, June 18, at Three o'clock.—Vocalists, Mademoiselle Lemmens-Sherrington, Sainton-Dolby, and Herr Reichardt. Conductors, Mr. Benedict.—Reserved Seats, Half-a-Guinea each; Family Seats, 10s. 6d.; to be had of Mr. Kuhe, 17, York Place, Portman Square, W.; and of all the principal Musicellers.

**MISS LASCELLES and Mr. FRANCESCO BERGER'S MORNING CONCERT** will take place at the Hanover Square Rooms, under the immediate patronage of her Serene Highness the Princess of Serbia, Her Grace the Duchess of Roxburghe, the Right Hon. the Countess of Cathcart, the Right Hon. the Countess of Camperdown, the Right Hon. the Countess of Glasgow, the Right Hon. the Countess of Morley, the Right Hon. the Viscountess Forster, the Right Hon. the Lady of the Lake, the Right Hon. Lady Philips, Lady Easthope, Mrs. Darby Griffith, the Hon. Mrs. Charles Gray, on **WEDNESDAY**, June 17, at Three o'clock precisely.—Stalls, 10s. 6d.; Tickets, 7s. 6d.; may be had at the principal Musicellers' and Libraries; and of Mr. Kuhe, 17, York Place, Portman Square, W.; and of Mr. Francesco Berger, No. 36, Thurlow Street.

**JUNE 19.—ST. JAMES'S HALL.**—**M. GEORGE PFEIFFER'S GRAND ORCHESTRAL AND CHORAL CONCERT**, on **FRIDAY EVENING**, June 19, at Three o'clock.—Vocalists, Mademoiselle Lemmens-Sherrington, Miss Palmer, Mr. Wilbye Cooper, and Mr. Wiin; Violoncello, M. Leboricz (his first appearance in England); and Pianoforte, M. George Pfeiffer, who will introduce his new Concerto for Piano and Orchestra, adopted by the Conservatoire of Paris, and other works. Virginia Gabriel's successful Cantata, 'Dreamland,' for the first time with full orchestra and chorus. Conductor, Mr. Alfred Mellon. Pirel, Wolf & Co.'s new patent grand pianoforte will be used. Commence at Eight.—Tickets, 10s. 6d., 5s., 3s., and 2s.; of Messrs. G. & Co., 37, Great Marlborough Street; at Mitchell's Library; and at Austin's, 28, Piccadilly.

**MR. DEACON'S THIRD AND LAST SÉANCE OF CLASSICAL MUSIC** for the Season, will take place on **FRIDAY**, June 19, at 16, Grosvenor Street by permission of Messrs. Collard, commencing at Three o'clock.—Vocalists: Mdlle. Parepa and Madame Sainton-Dolby. Instrumentalists: M. Sainton, Herr Politzer, Mr. H. Webb, Signor Pezzi, and Mr. Deacon.—Tickets, Half-a-Guinea each; Family Tickets, to admit Three, One Guinea; to be had of Mr. R. W. Mitchell, 37, Great Marlborough Street; or of Mr. Deacon, 72, Welbeck Street, Cavendish Square, W.

**HERR MOLIQUE'S CONCERT** will take place on **FRIDAY NEXT**, at the Hanover Square Rooms, at Three o'clock.

**MONDAY POPULAR CONCERTS.**—**ST. JAMES'S HALL.**—Last Two Concerts of the Season.—On **MONDAY EVENING**, June 29, **MR. SIMS REEVES'S BENEFIT**; on **MONDAY EVENING**, July 6, **MR. PERCIVAL'S BENEFIT**, who on that occasion the Programme will be selected from the Works of all the Great Masters.—Programmes and Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, 28, Piccadilly.

**MONDAY POPULAR CONCERTS.**—**MR. SIMS REEVES'S BENEFIT**, and **LAST CONCERT BUT ONE OF THE SEASON**, on **MONDAY EVENING**, June 29, at the **ST. JAMES'S HALL.**—Pianoforte, forte, Madame Arabella Goddard; Violoncello, Signor Piatti; Vocalists, Mr. Santley, and Mr. Sims Reeves. Conductor, Mr. Benedict.—Sofa Stalls, 10s. 6d. and 5s.; Balcony, 3s.; Admission, 1s.—Tickets and Programmes at Chappell & Co.'s, 50, New Bond Street; and at Austin's, 28, Piccadilly.

**MONDAY POPULAR CONCERTS.**—**THE DIRECTOR'S BENEFIT**, and **LAST CONCERT OF THE SEASON**, on **MONDAY EVENING**, July 6, at the **ST. JAMES'S HALL.**—Pianoforte, Madame Arabella Goddard, and Mr. Charles Hall; Violoncello, Signor Piatti.—Vocalists: Madame Sainton-Dolby and Mr. Sims Reeves.—Conductor, Mr. Benedict.—Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, 28, Piccadilly.

**MADAME LIND-GOLDSCHMIDT.—HANDEL'S CANTATA.**—St. James's Hall, **WEDNESDAY EVENING**, July 8.—Mr. Mitchell begs to announce, that a Second Performance of Handel's Cantata, 'Allegro and Adagio,' will take place at St. James's Hall, Piccadilly, on **WEDNESDAY EVENING**, July 8. The Vocal Parts by Madame Lind-Goldschmidt, Madame Lemmens-Sherrington, Miss Trevellick, Mr. T. Marten Smith, and Mr. W. H. Weiss. Band and Chorus of 250 performers. Conductor, Mr. Otto Goldschmidt.—Stalls (numbered and reserved), One Guinea; Reserved Seats (not numbered), 10s. 6d.; Back of the Area, and Gallery, 5s.—Seats will be appropriated according to priority of application, and Tickets delivered on and after Monday, June 29, Mitchell's Royal Library, 33, Old Bond Street; Addison & Lucas's, 210, Regent Street; and all Libraries and Musicellers.

**ROYAL ITALIAN OPERA.**—The revival of Signor Rossini's delightful and lively 'La Gazza Ladra,' which, after 'Otello' and 'Semiramide,' contains some of his most impassioned dramatic music, and throughout overflows with melody,—is, in many respects, welcome to the ears of every one who loves the best things in Opera, and who can keep that importunate sprite, Memory, quiet.—Mdlle. Adeline Patti cannot replace Madame Grisi, as she was when, at Mdlle. Patti's age, she entered her London career by singing 'Di piacer'; but her

*Ninetta* is, we think, by much the best of her serious characters. Her phrasing of it is larger than formerly; her power of voice is sufficient; the pathos of the part is tenderly felt by her, if not, in every case, wrought out to the fullest; her ornamental passages retain little or nothing of the staccato manner which we feared might grow into a mannerism. We were pleased with it throughout,—especially with the great trio in the first, and the prayer interrupting the march to the scaffold.—Madame Nantier-Didié's *Pippo* at once displays her to her utmost advantage, and marks the limit of her resources and attractions. M. Faure's *Fernando* is the best since Signor Tamburini's. He is always sedulous, always finished, and in this character is called on for a vocal brilliancy such as has not been till now demanded from him in London. Signor Ner-Baldi sings the soldier-lover's music well. Alas, for Time! the truth must be told, that not all Signor Ronconi's wondrous adroitness and genius can make up for the ravages wrought on a voice which, in its best day, never belonged to the part,—never had the required tone, weight, or compass. The bass is of the deepest musical importance in this opera; and his deficiencies seriously compromised some of the most striking concerted pieces. We would have no more confessions of weakness urged on an artist of such consummate genius. Lastly, while the orchestra was as superb as ever, the execution of the chorus told of too frequent strain on its energies, and was, in more scenes than one, unfinished and out of tune, for a wonder,—or rather no wonder! Overwork can have but one consequence. On Tuesday evening the house was crowded, and the opera most cordially received—as a welcome change from 'Traviata' and 'Rigoletto' and 'Trovatore.'—'Robert le Diable' is to be given to-night.

**HER MAJESTY'S THEATRE.**—'La Traviata' has been the luckiest of unlucky heroines whose devices and desires have been set to worthless music. Rarely has an opera-character been so well sustained as hers in this capital by three representatives so different from each other as Madame Bosio, Mdlle. Fioretti, and now Mdlle. Artot, who the other evening took the town by storm in this poor production. Our expression is the more exactly fitting because her one fault is a certain exuberance in the production of certain notes and in the launching of her daring ornamental passages. Mdlle. Artot may have been encouraged in these effects by her having principally appeared before German audiences, who are apt to regard every vocal exhibition as real and precious in proportion as it is vehement and over-expressed. London and Paris influences may, and we hope will, abate this slightly superfluous animation of hers; meanwhile, it is the solitary drawback on a success as brilliant as it is thoroughly merited. As to action,—in the first act, Mdlle. Artot was as lively as our first *Traviata*, Mdlle. Piccolomini, without those displeasing coquettish, which, nevertheless, with a portion of her public carried off that lady's defective singing. The natural feeling for better things than thoughtless libertinism made by the dramatist to grow into the character of *Violetta*, was excellently indicated by Mdlle. Artot, even in the heyday of her feverish spirits. Not till now has the second act been so well played in London. News has the struggle in which the heart breaks, and the decay of frail mortality is hurried on, been so touchingly yet so delicately represented. Her performance, in truth, has shown us an artist all but first-rate. Mr. Santley, now the best baritone on any stage, was the most effective *Geronte* who has been here. His pronunciation has refined and settled itself, and the polish of his vocal training and the truth of his expression tell doubly because of his thorough musical preparation.—'Un Ballo in Maschera' has also been performed, with Mdlle. Volpini as *Oscar* and Mdlle. Trebelli as *Ulrica*,—the other characters as before.

**CONCERTS OF THE WEEK.**—**Mr. C. Hall's** Fourth Recital was memorable by reason of Schubert's Sonata, Op. 42. Here, again, with Beethoven, Clementi and Weber may be named a fourth Sonata



composer of the highest merit;—in fertility and originality of idea next to the first-named king and ruler. The disproportion which often exhausts the hearer's pleasure in Schubert's compositions, even when attention has been most eagerly engaged by some striking invention at their outset, has little existence in this Sonata. Its first *allegro* is restless and impassioned, with a distinctness of subject not always to be found in movements of a minor key, the nature of which is to conceal commonplace and to encourage vagueness of thought. There is not a phrase in it which does not tell. The library of Sonatas contains no lovelier air, with variations, than the theme in C major, so deliciously "changed," which stands for the second movement. (This was played to perfection.) In the third, or Minuet, the trio in F major must be pointed out for the delicate charm of its melody,—one among a myriad of no less exquisite airs lavished by Schubert throughout his compositions. The finale, a *Presto*, is less happy. We can only, besides this admirable and important work, specify M. Heller's 'Chant du Berceau' (from his Op. 81), and the wood *Réverie* from his Op. 86, as full of beauty, and beautifully rendered by Mr. Halle.

The Concert of *Mr. Cousins*, being orchestral, gave him the occasion of playing, and playing well, Mendelssohn's *First Concerto*, and of repeating his own wedding *Serenata*, which was performed at the opening of Her Majesty's Theatre this season. We cannot praise this work as we could wish. Mr. Santley gave the song of *Polyphemus* from Handel's 'Acis,' with more spirit and relish than we have ever heard given to it till now.

One of those astounding performances which have of late been got up about once a month by *Mr. Howard Glover*, to the weariness of the world that plays and sings and the world invited to hear forty pieces of music, was given this day week;—at the same time when *Mr. Walter Macfarren* was receiving his friends, and introducing some new compositions by himself and a Trio by the lady who was Miss Kate Loder. Of these we hope to speak on some future occasion.—The principal "stars" announced for Sydenham were Mlle. Carlotta Patti, Madame Lemmens-Sherrington and Madame Arabella Goddard.

So much for last week. The one closing to-day has been little less busy. On Monday came *M. Thalberg's* third recital, and a *Popular Concert* devoted to Beethoven. Madame Arabella Goddard was the pianist. These entertainments are in a somewhat languishing state. Has not the repetition of a few known works been overdone? We are disrespectful enough to conceive that even 'Adelaide' would not be the worse for a rest, even though Mr. Sims Reeves sings it, and though Madame Goddard, by a usurpation which is more fashionable than courteous, takes it out of the appointed accompanist's hands, there being no peculiar difficulty or complexity which places it in the rank of slow pieces.

M. Auer, the young violinist announced last week, made, on Tuesday, a first appearance at the *Musical Union*, which must have satisfied the most fastidious amateur of classical music and lover of the instrument. He is another of the youths under twenty belonging to another class than the doleful and factitious prodigy-species, who make up so remarkable a group at the time present. His tone is pure and sufficient, without the trick of trembling, now, good taste be thanked, falling into disesteem. His reading is modest, which means true without exaggeration,—not cold, though susceptible of a little added warmth and emotion. His execution is neat, bright, and, so far as we can judge, very considerable. His violin *solo*, a *Réverie*, by M. Vieuxtemps, could not have been better played—could not now be so well played—by the composer himself. As a performer of concerted music, he was tested in Mozart's Quartet in C and by Mendelssohn's in D major, and stood both tests with firmness and finish. In brief, here is an excellent violinist beginning what we hope will be a long career.

The concert of M. and Madame Sainton was an excellent one,—made more than ordinarily interesting by a full and rich orchestra, conducted by Mr. Mellon, and by the production of some novelties. The one to which we must confine our notice

was M. Auber's *Concerto*—or rather *Concertino*—for the violin, a work of the veteran's early days,—but rarely graceful and effective—to range with the too-much-forgotten *solos* of M. De Beriot. By its disinterment, M. Sainton has done the world a real service. Madame Sainton was singing her best in a great song from Gluck's 'Alceste,' and an air of parade by Mercadante. We like Mlle. Carlotta Patti less and less on every subsequent hearing. Madame Arabella Goddard has never played with greater spirit, more perfect mechanism and true expression than in Mendelssohn's *First Piano-forte Concerto*. For the present we must content ourselves with announcing the concerts of *M. Blumenthal* (that sterling young artist), *Mr. J. F. Barnett*, and *Mr. Henry Leslie's* benefit, as having duly taken place. At each of these, new compositions by the concert-givers were produced.—Mr. Barnett's being nothing less important than a stringed Quartet and a Sonata for pianoforte and violin.

HAYMARKET.—'An Unlucky Mortal' is the title of a new farce at this theatre, for which the author is indebted to a French vaudeville, the hero's ill luck consisting in his uncle having devised his estate to an adopted daughter, and cut off his nephew with a thousand pounds. *Henry Vincent* (Mr. Farren) proposes to speculate with this at Newmarket, but stops on the road at the Old Red Lion, where he makes the acquaintance of *Miss Blanche Tremaine* (Miss Maria Harris), the young lady to whom the estate in question has been devised. After some flirtation and some explanation, Blanche acts the generous part, and offers to abandon the bequest, in his favour,—to which he consents on condition that she will also give herself. The treatment of the theme, simple as it is, is not without skill, and the acting was sufficiently lively. The comedy of 'Finesse' continues attractive.

PRINCESS'S.—'Cousin Tom' is the title of a farce produced on Monday. It is an old friend with a new face, and originally derived from a French source, but exactly fits the humour of Mr. Belmore. Five years have passed since *Cousin Tom* went away, and *Lucy Lothbury* (Miss M. Oliver) retains her affection for him, yet readily enough mistakes *Nevington Cosway* (Mr. Belmore) for her old playmate and admirer. When Tom actually returns, he finds his place supplied; but as he has married and is deeply in debt, it is fortunate for the young lady that she has already transferred her love to another. Old *Lothbury* (Mr. Fitzjames), who was always favourable to Cosway, is pleased at the result, and all parties are made happy in their own way. The vivacity of the dialogue and the oddity of the situations (for, in fact, it is throughout a "comedy of errors") provoked constant laughter. The new drama of 'Court and Camp' progresses in public favour.

OLYMPIC.—'A Lad from the Country' is the title of a new farce produced at this theatre,—an adaptation from the French, by Mr. J. M. Morton, which is sufficiently strange in its plot, but not so effective as might be wished, though skilfully played. The principal part is supported by Mr. Atkins, who, as *John Chickabiddy*, acts with fidelity to nature and rustic peculiarity. John has fled to town to escape prosecution for the misfortune of having been the cause that some sheep were run over in the country, and becomes the servant of *Mr. Peckover*, a gentleman in difficulties (Mr. R. Soutar). In fear of being served with a writ, and his furniture seized, Peckover makes over his property to the country lad, who, when the affair is over, is reluctant to give it up. Meanwhile, he perplexes himself and others by mixing up his own private misfortunes with his master's, and in his answers confounds the legal with the criminal case; but the amusement obtained from this source is not very piquant.

STRAND.—On Monday this house re-opened under the management of Mr. W. H. Swanborough. 'The Handsome Husband,' 'Aladdin' and 'Marriage at any Price' were performed.

MUSICAL AND DRAMATIC GOSSIP.—Public opinion (it cannot be helped) is a power, and those

who will not wisely lead must needs submissively follow it. There is no longer keeping 'Faust' out of England's musical theatres. Reluctant and slack as our managements have been in its acceptance, and scornfully as our contemporaries have averted their attention from the career of one who is confessedly the most popular rising musical composer in Europe, the opening of the doors has become a necessity. The name of M. Gounod has, of late, been in every concert-bill (even in that of the slumberous Philharmonic Society). Publishers are contending with each other which shall have the preference in producing his works; and here the rivalry betwixt the old and the new house has rarely, if ever, been more sharply stirred up, or the race been harder run, than in this production of what has been voted unanimously in France and Belgium, throughout Germany, nay, even in Lombardy, to be the opera of the time. Regarding the performances of 'Faust' with more than common interest, as justifications of prophecies which were mocked at during many a year, we can but for the moment announce that Mr. Mapleson's presentation of the work came to hearing on Thursday, and shall be spoken of in detail seven days hence.

M. Raonkilde, a Danish composer, who has for some years been resident in Rome, and presents himself as a writer of pianoforte music, is here.—So, too, is Signor Marchesi, who began his career as a singer some dozen years ago in England, and whose intention it is to give an historical concert, if not a short series devoted to vocal music.

We can heartily confirm the good report of M. Lotto's extraordinary accomplishments as a violinist. He will perform at the Crystal Palace to-day, where Mlle. Artot will sing.—For the next Philharmonic Concert, which again is a "command" one (the third, if not the fourth, this season), the Directors have intrusted Mendelssohn's violin *Concerto* to M. Buzian.

Madame Ristori's performances will commence on Monday next, with 'Medea.'

Mlle. Stella Colas, a young French actress attached to the Court of Russia, whose graceful performance in M. Le Musset's 'Caprice,' together with Mlle. Duverger and Mr. Fechter some two years ago, in a private theatre here, is not to be forgotten by those who had the good fortune to witness it—is again in London, rumour says, with the intention of appearing on the English stage.

A Correspondent intimate with French playhouses and plays desires us to point out that 'The Ticket-of-Leave Man,' at our Olympic Theatre, was last season 'Léonard' at one of the Boulevard Theatres, and very successful there.

The *Allgemeine Musikalische Zeitung* of the 3rd inst. reviews at length a Symphony in D major, by Herr Reinthaler, citing its principal subjects, which are sufficiently well contrasted and lend themselves to musical treatment. We are glad, after so long a silence, to receive a sign of life from a composer so rational and accomplished as the author of 'Jephtha and his Daughter.'—A Herr Dallmann has been out-Heroding Herod in his programme of a descriptive overture to Schiller's 'Diver,' lately produced at one of Herr Liebig's Symphony Concerts at Berlin.—A new name comes to us from Rostock,—that of Herr von Roda, whose works are on a large scale. Among others by him mentioned are a grand Cantata 'Thomela,' and an oratorio 'The Sinner.'

Nicolaï's 'Merry Wives of Windsor' is to be given at the Théâtre Lyrique of Paris this autumn. This opera should be produced at our Royal Italian Opera. Mr. Gye's company containing every artist capable of doing it justice—save a *Falstaff*; but he is wanting everywhere as there, *Falstaff* having passed from the opera-stage when the grand Lablache died.—M. Berlioz has read his opera 'Les Troyens' (the book of which is by himself) in the green-room of the Théâtre Lyrique.—The part of *Dido* is to be taken by Madame Chardon-Demeur. The work is on the most ambitious scale, in five acts, with a prologue.

There is to be a Singing Festival at Augsburg on the 3rd of August, with upwards of 3,000 singers;—another on the 6th and 7th of September at Aix-la-Chapelle;—and a Musical Festival at Munich on the 1st, 2nd and 3rd of October, for which Herren

Joachim and Stockhausen are promised, and, perhaps, Madame Schumann.

'Les Vêpres Siciliennes,' by Signor Verdi, is to be revived, forthwith, at the Grand Opéra de Paris—and 'Zampa' at the Opéra Comique.

The Société de Sainte-Cécile, of Bordeaux, has awarded the prize announced by it for the best Concert Overture to M. Camille Saint-Saëns.

A Mdle. Spohr is announced to appear at Berlin as *Alice*, in 'Robert.' The name has promise in it.

A rather grand concert of sacred music has been given at Sotteville, near Rouen, with choruses by Bortnansky, Jomelli, Lasso, Lulli, Palestrina, Carissimi, &c.:—some of the works, in short, of the choicest vocal writers.

Mr. Lumley promises a pamphlet, in which will be explained how it was that his benefit performances were shut out of Her Majesty's Theatre.

#### MISCELLANEA

*Lessing, Schiller and Goethe.*—On the 10th of November, 1859, the foundation-stone of a Schiller Monument was laid at Berlin, on the Gens-d'armen-Markt, before the theatre. On that day, the centenary birthday of the favourite dramatic poet of Germany, it seemed an indisputable fact, that only Schiller should occupy the place of honour before the theatre; but the contest of opinion soon began, and went on unabated till now, in spite of the great constitutional struggle absorbing almost every other interest. The admirers of Goethe looked upon the intended monument in the centre of the Place, not only as a privilege of Schiller, but almost as an insult to Goethe, for whom they claimed the same right as had been granted to Schiller. They formed a Goethe Committee, obtained the permission to erect a Goethe Monument, and wanted the foundation-stone of the Schiller Monument moved more on one side, either to the right or to the left. Perhaps this would have been another matter for disagreeing, but for the Schiller Committee declining altogether to move either way, maintaining the centre place for Schiller as an acknowledged right. The proverbial saying, that there are not two Germans of one mind, had a full opportunity of displaying itself on this occasion; whatever was proposed by one party was rejected by the other, and all attempts at reconciliation remained fruitless. The grouping of the two poets on one stone, as at Weimar, was rejected by both Committees. The controversy lasted for about a year, when a little pamphlet, 'Three Poets' Monuments at Berlin,' seemed to bring about peace and harmony; its proposal to erect also a monument to Lessing before the theatre, leaving to Schiller the centre place, found approval with the two Committees as well as with the authorities of the town, and was granted by a Cabinet Order of November 6, 1861. A Lessing Committee formed at once, and every thing seemed settled, when, lo! the Goethe Committee felt pangs of conscience, for having admitted Lessing in the presence of Goethe and Schiller. In its turn it published a pamphlet, trying to prove that the "Poet-trias" was from an artistical point of view not feasible, and from a literary and historical point unsuitable. In confutation of this strange assertion, a little work has now appeared, by Herr Friedrich Blömer, 'Lessing, Schiller und Goethe,' which not only points out the possibility of three monuments standing on the large Place, but asserts the right of Lessing to stand near the two great poets,—a right which ought never to have been disputed. The little book is written with good taste and good sense, and will prove interesting also to those who are not specially concerned in the vexed question; having to plead the cause of Lessing in particular, it brings highly interesting extracts from his letters, giving a total picture of the great critic and excellent poet, in his relations to life and literature. May the little book fulfil its mission, by ending a dispute which is almost ridiculous! No doubt, Goethe and Schiller will be pleased with their companion, and the German people will be proud to see the three together.

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